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PRESSTIME NEWS

ROYAL BALLET HERE IN SEPT.

Impresario Sol Hurok imports London's **Royal Ballet** for its 6th USA tour, beginning with a Sept. 11-Oct. 9 engagement at NYC's Metropolitan Opera House. "The Sleeping Beauty" will be performed for an opening night audience paying $7-$12 for seats. With **Margot Fonteyn** as guest artist, soloists in the co. include: **Michael Somes, Nadia Nerina, Svetlana Beriosova, Anya Linden, Annette Page, Brian Shaw, Alexander Grant, David Blair, Bryan Ashbridge, Donald Macleary, Julia Farron, Maryon Lane, Merle Park, Antoinette Sibley, Gary Burne, Desmond Doyle, Ronald Hynd, Gerd Larsen.**

RB prods. to be seen here for the 1st time will be: "La Fille Mal Gardee," "Ondine," "Antigone," "Baiser de la Fee." Previously seen works: "Swan Lake," "Giselle" & "Les Sylphides." Program schedule & mail order info. now available: S. Hurok, 730 5th Ave., NYC 19.

TALLCHIEF TO DANCE WITH ABT IN RUSSIA

Maria Tallchief, who recently parted company with the **NYC Ballet,** has been added to the list of stars who are announced to appear with **American Ballet Theatre** on its forthcoming fall 8-wk. tour of the USSR. Miss Tallchief is expected to join the co. during its summer European tour, probably in Athens in August.

ROSS & KAYE TO BERLIN

Our German correspondent, Horst Koegler, reports that **Herbert Ross' Ballet of Two Worlds Co.,** starring his wife **Nora Kaye,** will appear at the Berlin Festival Sept. 20-25. One program features a full-eve. "The Dybbuk," starring Miss Kaye, and another bill has "Metamorphosis," "The Maids," "Within a Grove" & "Angel Head." (More details later.)

PEARL LANG RECEIVES GUGGENHEIM

Pearl Lang has received a Guggenheim Fellowship for a project in choreography which will be related to a new work.

DANCE AT SPOLETO FESTIVAL

Dance from the USA will have its place in the Festival of Two Worlds at Spoleto, Italy, June 8-July 10. Dance attractions, organized by **Lincoln Kirstein,** include choreography by **Paul Taylor,** who offers "Meridian," **Donald McKayle** with "Games" & "Rainbow Round My Shoulder" and a work by **Joe Layton.** June 10-12, 16-19 and July 1 & 6 these works will be performed by a co. including: **Arthur Mitchell, Mary Hinkson, Akiko Kanda, Mabel Robinson, Kathleen Stanford, Pina Bausch, Beverly Williams, William Louther, Jamie Rogers, Dan Wagoner & Bob Powell.** Spoleto is in the itinerary of **American Ballet Theatre's** European tour, and the co. will appear there June 25-27. Festival is organized by Gian-Carlo Menotti.

BALLET THEATRE CASTING CRISES

American Ballet Theatre, which opened its 3-wk. 20th anniversary season at NYC's Metropolitan Opera House Apr. 19, struck bad luck right at the start. Guest star **Alicia Markova,** hospitalized in London, sent word that she would not be able to participate at all in the NYC season. **Erik Bruhn,** because of a leg injury sustained opening night, had to cancel at least a week's appearances, including the 2nd night premiere of "The Lady from the Sea." His last-minute replacement was **Royes Fernandez.**

In the cast re-shuffling **Lupe Serrano** was awarded one perf. as Giselle on May 3, her 1st in the part. Also, as a result of her triumph last month at the Havana Ballet Festival as Lizzie Borden in "Fall River Legend," she is due to dance the role May 4 at the Met.

NYC BALLET SUMMER DATES

The **NYC Ballet's** spring season at NY's City Center closed Apr. 24. Co. will go on the road in July performing at NY's Empire State Music Festival, Ellenville, July 14-20; LA's Greek Theatre July 25-Aug. 6; and Chicago's Ravinia Festival Aug. 9-14. Co. will be minus **Maria Tallchief, Allegra Kent & Arthur Mitchell** who have other commitments . . . Wholehearted response to the 1st perf. for underprivileged children in Feb. prompted a 2nd free afternoon Apr. 21.

"PILLOW" TALK

At presstime **Ted Shawn** reported that, though all details were not finalized, a spate of superior programs looms for this summer's **Jacob's Pillow Dance Festival** at Lee, Mass. Among the attractions will be: **The Washington Ballet** (starring **Frederic Franklin, Patricia Wilde & Istvan Rabovsky), the Robert Joffrey Ballet, Les Grands Ballets Canadiens** of Montreal, the **Ximenez-Vargas Ballet Espanol, Hanne Marie Ravn & Flemming Flindt** of the **Royal Danish Ballet, Indrani & Her Co. of Indian Dancers & Musicians, Robert Cohan & Matt Turney, La Meri, Myra Kinch & Co., Carola Goya & Matteo.** The large season-end student prod. will be staged by **Nel Roos** of Amsterdam, this year's choreographer-in-residence at JP. In negotiation is a prod. to Villa-Lobos music, choreographed by **Yeichi Nimura,** with a co. of 8 headed by **Dean Crane.**

TELEVISION HEADLINES:

From CBS-TV comes word of two important dance specials for next season. One will be a work for orchestra, narrator and dancers based on the Biblical story of Noah. Score will be by Igor Stravinsky, choreography by **George Balanchine,** and the dancers will be **NYC Ballet** soloists. Producer is Robert D. Graff, Pres. of Sextant, Inc., a newly-formed TV-motion picture co. . . . Also on the CBS-TV agenda next season is a ballet based on the famous Yiddish play, "The Dybbuk," to be choreographed by **Jerome Robbins** to an especially written score by Leonard Bernstein.

From NBC-TV we learn that **Peter Gennaro,** who has made a number of well-received dancing appearances on the Perry Como Show this year, takes over next season as choreographer. Beginning next season as producer is **Nick Vanoff,** who has come a long way since his days as a soloist in the Charles Weidman co.

HERBERT BLISS DIES IN AUTO ACCIDENT

A highway accident Apr. 18 near San Mateo, Calif., claimed the life of **Herbert Bliss,** who had recently given up dancing and teaching and had been working as an auto parts salesman in Redwood City, Calif.

Born in Kansas City in 1923, Bliss received his principal dance training at NYC's School of American Ballet. His first professional experience was in B'way musicals, and he was soloist with Ballet Russe de Monte Carlo from 1943 to 1946. He was a charter member of Ballet Society, which later became the NYC Ballet. He remained with NYC Ballet until 2 years ago, when he left to take over the Cleveland school of the late Serge Nadejdin.

In BRMC he was featured in ballets like "Rodeo," "Le Bourgeois Gentilhomme," "Raymonda," etc., and from his long association with NYC Ballet he is remembered for his brilliant technique and his effective portrayals in "Orpheus," "The Four Temperaments," "Western Symphony," "Symphony in C," "Age of Anxiety," "La Valse," and many other important works.

PERSONALS

Rumored reason for **Allegra Kent's** (Mrs. Bert Stern) leave of absence from the NYC Ballet is that she is expecting . . . Actress Annie Fargue & husband **Dirk Sanders** became parents of a girl in Paris in Apr. . . . Dance Mag. Christmas card designer Victoria Larrea & husband Juan had a son in NY Mar. 5 . . . Dancer **Rita Farrell** was married to cameraman Paul Wilson Apr. 2 . . . **Nickolas Tsoukalas,** dir. of the Greek Classical Dance Group, Detroit, lost an eye in surgery last Jan. . . . **Esme Davis** ("Esme of Paris"), one-time ballet dancer & circus aerialist, died at the age of 54 in NYC Apr. 20.

INTERNATIONAL NOTES

The Soviet Gov't has awarded the **Bolshoi Ballet's Galina Ulanova** a 4,000 rubles monthly pension with an additional 2,000 per perf. (upping her previous flat salary from 6,000 rubles). The 50-yr.-old ballerina plans occasional perfs. from now on . . . In Russia a recent ballet conference caused a stir when the older ballet generation held out for traditional choreography while the younger contingent argued that Soviet dance, the best in the world, should be the most advanced.

Jean-Leon Destine sailed for Haiti Apr. 14 where he will dir. & stage new works for the **Nat'l Folklorique Troupe** . . . **Lee Sherman** left NYC in Apr. for Scotland to stage the Five Past Eight show in Glasgow . . . **Gene Kelly** is now in France to stage Gershwin's "Concerto in (F)" for the **Paris Opera Ballet** . . . An exchange arrangement brings Tokyo's **Michiko** to teach at the U. of Calif., Idyllwild, Summer Session and takes Hollywood's **Valentina Oumansky** to teach modern dance in Toyko . . . **Modern Jazz Quartet (Cristyne Lawson, Lelia Goldoni, Kevin Carlisle & Louis Johnson)** which has been touring Europe, premiered Johnson's "The Comedy" in Paris Apr. 22 . . . The **Phillis Kapp** Ballet Tour of Europe leaves NYC July 7, returning July 28. Info: 247 Ave. Malaga, Coral Gables, Fla.

Ballets de San Juan performs May 26-29 at Tapia Theatre in the 2nd Theatre Festival, sponsored by the Institute of Puerto Rican Culture.

London's **Festival Ballet** flew to Mexico City Mar. 11 for an 11-wk. Latin American tour, sponsored by the British Council. 64-member co. is headed by artistic dir. **Anton Dolin, Toni Lander, Belinda Wright & John Gilpin.**

Tony Armstrong-Jones, "co-starring" in England's Royal wedding May 6, is known by "everyone" in the British ballet world for ballet photography. He photographed **John Cranko's** "The Prince of the Pagodas" and designed decors for the Cranko-Addison musical, "Keep Your Hair On."

ON AND OFF BROADWAY

Michael Kidd will direct & co-produce "Wildcat," starring Lucille Ball, due next fall . . . **Onna White** will stage dances for David Merrick's "Irma La Douce" set for fall.

Geoffry Holder choreographed no's for "Brouhaha," starring Viveca Lindfors, opening at the E. B'way Playhouse Apr. 26. Holder has, by the way, signed with Mercury Records . . . **Alvin Epstein** is forming an off-B'way group for repertory theatre mime & acting work . . . **Angna Enters** is to give a benefit perf. for the Phoenix Theatre Fund at the Phoenix May 2 . . . **Studio for Dance** presents "Dust for Sparrows" at the Henry St. Playhouse May 29. Prod. is directed by **Paul Sanasardo & Donya Feuer** . . . **Aileen Passloff & Co.** performed at Master Institute Theatre Apr. 13 & 14 . . . **Salvatore Gulda** gave a 1-man show Apr. 11 at the St. Marks Playhouse.

COAST TO COAST

Columbia Artists Mgt. has signed the **Bayanihan Philippine Dance Co.** for a 12-wk USA tour beginning in the fall of '61 . . .**Alexandra Danilova** is compiling a book of memoirs about her years with **Ballet Russe de Monte Carlo** . . . **Metropolitan Opera Ballet's Thomas Andrew** is choreographer and co-stars with Met Ballet dancer **Edith Jerell** for the Santa Fe, NM, Opera season, June 22-Aug. 20 . . . **Anne Wilson** gave "The Ballet Story" Apr. 21 in Ft. Worth, Texas.

While in Boston with "West Side Story" before NYC re-opening in late Apr., **Carol Lawrence** was voted "Woman of the Year" by Harvard's Hasty Pudding Club . . . **Glory Funk** is choreographer for "Kiss Me Kate," set for May 12-14 at U. of Toledo . . . **Sergei Temoff** is dir. of "La Bayadera," due at San Francisco's Russian Center in May . . . Jazzman Erroll Garner's 1st ballet score will be staged by **Todd Bolender** . . . **Dance Studio Assn. of Dade County,** Miami, Fla. **(Peggy Cromer,** Pres.) entertained Ballet Russe de Monte Carlo dancers while co. was appearing there in Mar.

Olga Maynard, author of "The American Ballet," spoke at the Apr. 10 meeting of **Assoc. Dance Teachers of So. Calif. (DMA),** held at the **Lucille Iverson Studio,** San Diego.

KRONSTAM IN "CARMEN" FILM

Sven Sorgenfrey, our Danish correspondent, reports that **Henning Kronstam** (Royal Danish Ballet soloist) was engaged to dance leading roles, including his witty protrayal of the toreador in "Carmen," in ballet films produced by **Roland Petit.** He will co-star with **Moira Shearer** (who's back in dance circulation), **Zizi Jeanmaire & Cyd Charisse.**

AROUND NEW YORK

Katherine Litz & Co. dance at Henry St. Playhouse May 1 & 2, offering "Dracula" & 2 new works . . . **Hadassah** gives a lecture-demonstration on Hindu dance at the **New Dance Group Studio** May 15 . . . **Country Dance Society of America,** dir. **May Gadd,** presents a Cecil Sharp Centenary Spring festival May 7 at Hunter Coll. . . .**Donald McKayle** was choreographer for a concert by the **Howard Roberts Ensemble** at the 92nd St. Y Apr. 10 . . . **James Waring** leads an experimental dance composition demonstration at the Living Theatre May 16.

Richard Banks' paintings of 7 **American Ballet Theatre** dancers & dir. **Lucia Chase** will be in the windows of the Bergdorf Goodman store during the ABT Met season. At the Pietrantonio Galleries, May 1-15, dance art by Edna. Pastels by Ilse Voight of dancers appearing this season at London's Festival Hall, are at Turtle Bay House. No. Shore Arts Festival, May 13-21, has borrowed 54 works from leading museums. Festival theme is "The Art of the Dance" and this year's "Artist of the Year" Award goes to **Martha Graham.** NY Public Library will display material on the theme of "Labanotation—1940-1960" until June 23.

Claude Bessy & 50 American Ballet Theatre dancers performed at the April in Paris Ball at the Hotel Astor Apr. 26 . . . **Miriam Roskin** presented a dance therapy lecture-demonstration Apr. 19 at the Marble Collegiate Church, with **Jo Lechay Lion, Jayne Meyer, Raymond Chase & Joseph De Jesus** . . . **Fred Berk Dance Co.** do an Israeli Independence Day Celebration perf. May 1 at the 92nd St. Y.

ERRATA

An Apr. news item erroneously stated that **Roberta Lubbell** was appearing with **Michael Maule** in **Danny Daniels'** choreography at the Waldorf-Astoria Hotel, NYC. She & Maule danced on TV's Salute to Paul Whiteman show which Daniels choreographed. **(Zachary Solov** choreographed no's for her at the Waldorf.) . . . Apologies to the **Den Norske Ballet.** In our Jan. News from Denmark & Norway, ballerina **Henny Muhrer** was called "Henry;" **Rolf Daleng** was omitted from co. roster; and it is **Indirs Lipkovskis** (not Kipkoviskis) who is ballet master.

SCHOOL NEWS

AROUND NYC: Annual spring concert of the **HS of Performing Arts** is at Hunter Playhouse May 20 & 21 (8:30 PM), May 21 & 22 (2:30 PM). Program, dir. by Dance Dept. Chairman **Dr. Rachael Yocom,** will have works staged by **Yurek Lazowski, Bella Malinka, Thalia Mara, Olga Tavolga, Ann Hutchinson, Stuart Hodes & David Wood** . . . **Westchester Dance Council's** $350 scholarship audition, open to 11th & 12th grade dance students attending Westchester schools, is May 7 at the Heathcote School, Scarsdale. Master class in ballet, ethnic & modern dance will be taught by **Robert Joffery** and judged by **Bonnie Bird, Anatole Chujoy, Norman Lloyd** & Dr. Rachael Yocom.

Carola Goya & Matteo are directing an ethnic dept. at HS of Performing Arts . . . **Opera Workshop Ballet** scheduled to perform May 1 at PS 75 with guest artists **Gloria Ann Bowen & Antony Valdor** . . . **Folk Festival Council's** annual spring festival is May 8 at Montclair, NJ, State Coll. . . . **Ruth St. Denis** was to be guest speaker at Adelphi Coll. Apr. 30. **Adelphi's Dance Group & Don Redlich** led Westchester Dance Council in a choreography workshop Apr. 6 at White Plains, NY, County Center . . . **Barnard Coll. Modern**

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Dance Group, dir. **Jan Stockman, Liz Harris & Co. John Wilson, Joan Hartshorne & Sally Stackhouse** performed in the Columbia U. Festival of Arts Apr. 28.

92nd St. Y Dance Dept. plans a series of "Dance Parties" May 23-28. May 25 **Muriel Manings** will direct her **Performing Workshop** in a demonstration & new work . . . 1,100 students of **Steffi Nossen** perform to benefit 5 scholarship funds & an Educational Dance Projects Fund Apr. 30 & May 14, Scarsdale; May 7, Rye; May 21, Mamaroneck; May 22, Mt. Kisco; June 3, No. Tarrytown; May 14, Dobbs Ferry; May 15, Pelham. Premiere of Miss Nossen's new ballet, "Headway Through the Ages," was scheduled for the Apr. 30 program . . . **Ethnic Dance Workshop** was to present Afternoon of Dance May 1 at Alma Gluck Concert Hall with commentary by **La Meri** . . . **Ballet Arts'** "Choreographers' Night" is May 2, at HS of Fashion Industries, with new works by: **Yeichi Nimura, Vladimir Dokoudovsky, Dorita Ortiz, Retta Del,** and featuring **Helen Wood, Veronika Mlakar, Nira Paz, Dean Crane & Eugene Collins** . . . NYC & Phila **Ballet Russe de Monte Carlo School** Workshop gave "The Sleeping Beauty" excerpts Apr. 9 at the Academy of Music, Phila. Prod. was directed by **Maria Swoboda.**

AROUND THE USA: **Jack Stanly** opens a 4-wk. course at his new studio, Coral Gables, Fla. May 2. Session features new routines which will be taught during NYC course, beginning June 20 . . . **Erick Hawkins** gives 2 master classes & a lecture for **Boston Dance Circle** May 26 . . . **Ohio Valley Contemporary Dance Workshop** was set for May 1 at Miami U., Oxford, O. Faculty: **Bruce Wolff & Carol Wallace** . . . **O'Neill School of Classic Ballet,** Newport, R.I., students perform at Rogers HS May 4. Dancers include: **Cheryl Girr, Sharon Lee, Marcia Gaudet, Barbara Casey & Janice Reynolds,** all between 8-12 years old.

Paula Levine, asst. prof. of Modern Dance at Hollins (Va.) Coll., is recipient of a Danforth Grant which she will use for study at **Conn. Coll. Summer School of Dance** . . . **Gertrude Lippincott & Robert Moulton** were to give a lecture-demonstration at U. of Texas Apr. 28 . . . **Wellaston, Mass., Dance Center & Contemporary Dancers of Boston** sponsored a perf. of "Dance Portraits" by **Daniel Nagrin** Apr. 24 . . . **Ronald Colton** spoke at the **June Rold School of Dance,** Des Moines, Ia., Mar. 20 . . . **Michael Richards** is teaching modern dance at U. of Conn. . . . **Jo Anna** reports that **Claire Duncan & Maureen Webster,** formerly of **London's Festival Ballet,** arrive May 1 to join the ballet staff of her **Imperial Studios,** Palm Beach, Fla.

SUMMER SESSIONS: NYC: **Lavinia Williams** will teach Haitian & primitive dance at **Ballet Arts** in July & Aug. . . . 92nd St. Y faculty, June-July: **James Truitte,** Lester Horton technique; **Hadassah,** Hindu; **Charles Weidman; Franziska Boas,** percussion for dancers; **Lynn Laredo,** Laban technique & theory; **Nona Schurman,** modern dance; **John Clancy,** ballroom . . . Summer courses begin June 1 at the **Leonard Fowler School of Classical Ballet** . . . **Marion Chace's** 30-session Workshop Seminar in Dance Therapy at the Turtle Bay Music School is June 6-24 . . . Faculty for **Adelphi Coll. Summer Dance Workshop,** dir. **Harry Bernstein,** includes **Katherine Litz, Bunty Kelley & Douglas Nordli.**

AROUND THE USA: **Lucas Hoving, Virginia Tanner & Joan Woodbury** are on the summer faculty for **U. of Utah Modern Dance Dept.;** dir. **Elizabeth Hayes** . . . Canada's **Nat'l Ballet School** summer course is June 27-Aug. 6. Faculty: **Celia Franca,** School Dir., **Betty Oliphant, Margaret Saul, Shirley Kash, David Adams, Lucille McClure, Juliette Fischer, Nancy Schwenker & Donald Himes.** June 20-25 a teachers' course will be held . . . **San Francisco Ensemble Studio** faculty: **La Viva E. Del Curo,** ballet & modern dance; **Ronald G. Davis,** mime; **Gordon Showalter,** Indian & Blues . . . 36th annual summer session at **Edna McRae School of Dance,** Chicago, is June 13-July 22.

HAVANA FESTIVAL REPORT

There is no record of any event in Latin America like the **1st Int'l Ballet Festival** at Havana Mar. 15-Apr. 2. 6 co's & 2 **Bolshoi** soloists gave 20 perfs. to almost all full houses. Audiences were enthusiastic, if somewhat undiscriminating and, when particularly pleased, burst out in rhythmical clapping and giving up to 15 curtain calls, calling dancers out by chanting their names in syllables (A-li-cia, Lu-pe, Ni-na, etc.).

It all began with a very much improved **Ballet de Cuba** dancing a full-length "Swan Lake" with Bolshoi's **Nina Timofeyeva** as Odette-Odile & **Boris Khokhlov** as the Prince. Then there were perfs. by **Ximenez-Vargas Ballet Espanol, Ballet de Bellas Artes** from Mexico, the **Venezuelan Nat'l Ballet** & the **Cuban Teatro de Danza.** Final evening was **American Ballet Theatre.**

There were receptions organized by the embassies of the USA, Mexico & Venezuela and the Cuban Tourist Commission. For the dancers themselves, it was open house, as they watched each other's rehearsals & perfs. Daily adagio classes by Timofeyeva & Khokhlov at the Ballet de Cuba studio were a solid attraction. The only regrettable note in the festive atmosphere came when a jittery Ballet Theatre expelled the whole Venezuelan Nat'l Ballet from one of its rehearsals. (Venezuelan co. had remained in Havana after its perfs. especially to see ABT.) ABT had valid reasons for wanting a private rehearsal, but a little politeness goes a long way on these occasions.

A full report on the Festival follows next month, but here is a brief round-up.

Ballet de Cuba offered 2 "Swan Lakes," "Giselle," "Coppelia" and 2 premieres. "Juana en Rouen," by **Anna Leontieva,** shows Joan of Arc's conflict over signing or tearing up her recantation. Choreography of very limited interest was held together by Alonso's Joan. "Despertar" (Awakening), by **Enrique Martinez,** was a hit, largely because of its subject matter depicting the revolution in a cycle of oppression, gradual awakening, rebellion, victory and faith in the future. Torture scene, though somewhat lengthy & unbalanced, had its moments . . . I arrived at Havana too late to see the Ximenez-Vargas co., but it was reportedly successful. I did see the Teatro de Danza giving **Doris Humphrey's** "Water Study" & "Life of the Bee," staged by **Lorna Burdsell,** along with 2 works by co. dir. **Ramiro Guerra.** This 6-mo.-old group showed discipline and promise.

The Mexican Ballet offered modern & folklore programs. The modern began poorly but compensated with such works as "Juan Calavera" & "Tierra." The folklore was colorful and very well danced . . . Venezuela's Ballet Nacional was well disciplined but as yet inexperienced and made the mistake of presenting works as difficult as Bartok's "Miraculous Mandarin" & Stravinsky's "Les Noces." When they realize their limitations, they will have possibilities . . . ABT shared honors as the biggest hit with Alonso, the Russians & Ballet de Cuba. Good soloist work made up for an under-rehearsed co. whose corps was not yet "together." **Nora Kaye's** absence led to last minute cast changes. **Lupe Serrano** did "Fall River Legend," **Ady Addor,** "Lilac Garden," and **Scott Douglas** danced the **John Kriza** role in "Billy the Kid."

The Cubans were pleased with the Festival and are determined to surpass this year's in 1961. HANS EHRMANN-EWART

REGIONAL BALLET—U.S.A.

Two performances, a choreography workshop, master classes and symposiums will punctuate the **Northeastern Regional Ballet Festival,** May 12-15 in Erie, Pa. Most ambitious of regional festivals to date, it will feature works by the **Westchester Ballet, Detroit City Ballet, Classical Ballet Concert Co. of Ottawa, Wilkes-Barre Ballet Guild, Severo Ballet, Holiday Theatre Ballet, Scranton Ballet Guild, Dayton Civic Ballet, Erie Civic Ballet, New England Civic Ballet, Cleveland Ballet Center Co.** Festival host is Erie Civic Ballet under the artistic direction of **Statia Sublette.**

Following their annual concert April 30, senior members of the **St. Louis Civic Ballet** were entertained at a champagne breakfast where the girls received charm bracelets and boys were given cufflinks. The mementos were inscribed "St. Louis Civic Ballet-1960." May schedule for the co.,

NYC MAY CALENDAR

through May 7, **American Ballet Theatre;** Metropolitan Opera House
through May 8, **Martha Graham & Co.;** 54th St. Th.
May 1, **Fred Berk Dance Co.** (Jewish dance program for children); 92nd St. Y; 1:30
May 1, 2, **Katherine Litz & Co.;** Henry St. Playhouse; 8:30
May 2, **Angna Enters Mime Theatre;** Phoenix Theatre; 8:30
May 2, **Frances Alenikoff's Aviv Th. of Dance & Song;** Taft High Sch., Bronx; 9:00
May 4, **Fred Berk Dance Co.;** Queens College Aud.; 1:00
May 8, **N.Y. Ballet Club** (Ruth Page, guest speaker); Acad. Ballet Perfection; 3:15
May 8, **Ruby Magby;** Carnegie Recital Hall; 8:30
May 14, **John Wilson & Co.;** 92nd St. Y; 8:30
May 15, **Paul Draper** (Jr. Entertainment Series); 92nd St. Y; 1:30
May 15, **Hadassah** (lect.-demon. on Hindu dance); New Dance Group Studio; 8:00
May 20, 21, **Phyllis Lamhut, Arlene Laub, Ruth Ravon;** Henry St. Playhouse; 8:40
May 22, **Leticia Jay;** Henry St. Playhouse; 3:00
May 25, **Larry Maldonado Dance Theatre;** 92nd St. Y; 8:30
May 28, **Program of Modern Dance;** Henry St. Playhouse; 8:40
May 29, **Studio for Dance;** Henry St. Playhouse; 2:30

which has appeared 12 times this year, includes a May 2 lecture-demonstration at McKendree Coll. and a May 15 guest spot on the Bishop DuBourg H.S. Spring Festival.

Merriem Lanova, dir. of San Francisco's **Ballet Celeste**, judges ballet competitions at the 15th annual Greater Spokane Music & Allied Arts Festival May 5 & 6 . . . The **Dayton Ballet Guild** performs May 6 and May 22, the latter being a benefit for the Heart Fund . . . The **Indianapolis Civic Ballet**, artistic dir. **Marguerite de Anguera**, has invited the **Dayton Civic Ballet** and the **Ft. Wayne Ballet** to participate in its May 7 perf. The Indianapolis co. will premiere "Devil's Tale," and "Unfinished Symphony" by Miss de Anguera, and "Toccata" by **Gilbert Reed**. In June the co. has a 5-day engagement of open-air perfs. at the arts fair in the Glendale Shopping Center.

The **Canadian Jr. Ballet Co.** makes its debut May 9 & 11 in Toronto's Eaton Aud. The young co., which has just acquired a Ladies' Auxiliary, also has out-of-town dates May 14 & 20 in Barrie and Oshawa. Featured on the programs is a new work to "El Amor Brujo" . . . The **Bartlesville, Okla., Ballet Club** contributes "Rain Prayer Girls" and "Witch Doctor" to the Lions Club State Convention May 28. Proceeds go to the Club's wardrobe fund. Among various community projects in which the group, dir. by **Betty Frey**, have participated, was a program in conjunction with the Musical Research Society.

The **Denver Ballet Center Co.** appeared on TV Apr. 16 in "Hood of Forgetfulness," a children's ballet. They will be in "Wonderful Town" at Loretto Heights May 4 & 5; in Denver Civic Theatre's "Kiss Me Kate" May 4-June 5; with Community Art Symph. May 15 in Englewood; in Evergreen on May 21 . . . The newly named **British-American Ballet Co.** of Ft. Lauderdale, Fla. (formerly Theatre Arts Ballet Co.) journeys to Columbus, Ga. May 14 to perform for the **Ballet Guild of Columbus.**

The Apr. 3 perf. of the **Olympia (Wash.) Ballet Guild** featured premiere of a ballet to Katchaturian's "Gayne," choreographed by **Ulla Flemming** . . . To help defray expenses of hosting the **S.E. Regional Ballet Festival**, the **Southern Ballet of Atlanta** gave an Apr. 3 matinee-benefit . . . Nine dance studios are members of the **Sacramento Ballet Guild**, which was scheduled to present the Sacramento Ballet Apr. 22 in "Ballet Gala," "Les Deux Pigeons," "Dou le Trouble" and "Palette." Leading dancers inculded **Richard Falkner, Barbara Crockett, Robert Ronan, Julie Woodville, Daniel Truhitte & Dorothy Percival.**

The **Kansas City Civic Ballet Co.**, dir. by **Tatiana Dokoudovska**, was due to present its major program of the season Apr. 22 & 23 at Ivanhoe Temple. On the bill: "Les Sylphides," "Coppelia" Act III, the Bluebird Pas de Deux, along with 2 modern works, choreographed by **Paul Chambers & Cliff Kirwan**, "Brief Interlude" and "Waltz Carousel." . . . Guest artists for the Apr. 23-24 perfs. of the **Texas Western Civic Ballet** were **Irina Borowska** and **Alan Howard**. And Mr. Howard also appeared as guest of Chicago's **Regional Ballet Ensemble** in their Apr. 22 "Swan Lake."

The Pres. of Rutgers U. was scheduled to make the opening address at the Apr. 22 perf. of the **Holiday Theatre** in Newark. At the end of the season the group gives up this title and officially becomes the **Ballet Foundation of N.J.**, with **Fred Danieli** as Exec. Dir. . . . The **Brooklyn Civic Ballet**, dir. by **Alan Banks**, scheduled its 4th and final appearance of the season Apr. 23 at the B'klyn Academy. Guest artist on the bill: **Michael Maule**, dancing his "Carib Peddler" with **Audrey Ross**. Program also included "Coppelia" and Bank's "Prelude Brillante."

Long Island, NY, now boasts a civic ballet orgn., with **Ruth Ramsey** as artistic dir. . . . Scranton, Pa., went "all out" for the annual perf. of the **Scranton Ballet Guild**. The Scranton Times published an editorial urging readers to attend the perf. on Mar. 26. Co. dir. **Alexi Ramov** received a certificate of recognition from the Scranton Chamber of Commerce. And **E. Virginia Williams** and **Fred Danieli**, dirs. of guest co's, received keys to the city.

The 2nd annual spring perf. of the **Dayton Civic Ballet** was a sell-out plus 75 standees, with 200 turned away. Added to the co's May schedule is a May 23 appearance at the Dayton State Hospital . . . The **No. Carolina Civic Ballet** (Raleigh) has set June 4 & 5 as dates for annual auditions . . . A **Cincinnati Civic Ballet** is in the making, to be directed by **Maria Baselier**. 1st soloist will be **Mona Tritsch**, recently returned to the USA from the De Cuevas Ballet. Debut program is scheduled for Sept. with the Cincinnati Symph., conducted by Max Rudolf . . . The U. of Minnesota Celebrity Concert Series for '60-'61, which includes attractions like the Royal Danish Ballet and the Israel Philharmonic, has invited the **Ballet Borealis** for a Feb. 14 appearance.

(See also News from Dallas, SF, So. Calif.)

CHICAGO NEWS

Paul Draper drew a large audience to the Opera House for his Mar. 27 concert and received the most ecstatic reviews of the season. His asst. **Ellen Martin** was tremendously popular. At **Ballet Guild's** post-performance party honoring Draper, all 100 guests surrounded him while he gave a fascinating talk on the tap technique and other subjects. A troupe of **June Taylor Dancers** were a decorative addition to the party . . . Currently in the Palmer House Empire Room, the June Taylor Co. has people sighing for the good old days when the room was enhanced by the invariably lovely **Abbot Dancers**, of which **June Taylor** was one. Singers & dancers have their place, but a night club needs girls. These 6 hand-picked girls are beauties and can dance. Those accustomed to the stereotyped TV routines were surprised to see the range of technique in which the girls are proficient.

In her first show in Chicago since her days as part of the Jack Cole act at Chez Paree, **Gwen Verdon** has set the town on fire with "Redhead." There is not a critic or columnist who hasn't written a paean to the mercurial star. "Redhead" got better notices here than in NYC and dir. **Bob Fosse** received much praise. **Bob Guzke, Buzz Miller** replacement, does a fine job of the Pick-Pocket Tango. The dance ensemble, mostly original members, is excellent. **Liane Plane & Margery Beddow** are Miss Verdon's understudies . . . **Bob Scheerer** will be dance dir. of Hillside Summer Theatre, new musical project in the suburbs. **Gus Giordano** is dance dir. for Northwestern U. WaaMu show . . . Nat'l Society of Arts & Letters held a contest to choose the most talented dance student in Chicago. Judges, **Maria Tallchief & Christine DuBoulay**, selected **Suzanne Testo**, pupil of **Elizabeth Fisher**, for the honor and accompanying $100. Suzanne will compete with regional winners for a nat'l prize in Washington May 2 . . . **Annelis Strange Jensen** of Copenhagen led a dance symposium on basic rhythm movement for the **Chicago Dance Council** Apr. 9.

Phyllis Sabold, Eric Braun and a group of professionals & students gave 2 highly provocative perfs. of original works at Lake Forest's Barat Coll. Mar. 13 & 15. Program, aptly titled "Cross-currents," was in modern idiom, highly spiced with movement technique of ballet. **Alvin David** was guest artist. Choreography showed a knowledge of form, inventiveness and awareness of theatrical values. Longest, most serious work was "Periphery," by Miss Sabold, to music by Toch. The choreographer & Braun were central figures facing situations alone, together and with groups of varying temper. There were a number of lighter pieces including "Voila!" & "Suspicion," danced to percussive beat. Outstanding dancers were **Barbara Coyne, Rita Rojas, Colleen Kelly, Rosa Edelcup & John Landowski.** ANN BARZEL

SAN FRANCISCO AREA NEWS

Popularity of the **San Francisco Ballet's** season at Alcazar Theatre prompted scheduling of additional weekend perfs., which have drawn good audiences. **Lew Christensen's** new "Danza Brillante" evoked favorable comment, his "Lady of Shalott" was particularly admired, and he has a new "Esmeralda" pas de deux for **Richard Carter & Jocelyn Vollmar. Vida Brown** due here from Europe to rehearse co. in "Symphony in C," "Swan Lake" & a pas de dix. **Janet Sassoon** returned from engagements with the **Berlin Ballet & the De Cuevas Co.** to do solos, and **Suki Schorer** took a brief leave of absence from the **NYC Ballet** to perform her role in "Con Amore." Between week-ends, co. was to perform in Pacific Northwest cities, but insufficient advance box office response caused the tour to be called off. Still, the co. has been busy with extra perfs., giving "Beauty and the Beast" in Fresno Mar. 15, a special perf. for an industrial firm, and it has been engaged to open the Oakland Gala

(Continued on Page 79)

ON TOUR MAY 10-JUNE 10

Georgian State Dance Co.: May 9-10, Vancouver, B.C.; 13-14, Toronto; 16-18, Montreal; 20-22, Philadelphia; 24-26, Washington.

Piccolo Teatro di Milano: May 2-14, Chicago; 16-21, Washington.

Erick Hawkins & Barbara Tucker ("Here and Now with Watchers"); May 13, Haverford College, Pa.

Daniel Nagrin: May 26, Jersey City.

Frances Alenikoff's Aviv Th. of Dance & Song: May 14, Baldwin, L.I., N.Y.; 22, Atlantic City.

Coronet Concert Dance Co.: May 13, Irvington, N.J.; 14, Hartford, Conn.; 21, Philadelphia; 28, Boston; June 4, Newark.

Amun Ram & Amrita: May 17, West Orange, N.J.

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PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

Interrupting a tour with the Western unit of a Ford Tractor industrial show, choreographer Buff Shurr flew in and out of NYC recently to audition for four boy and four girl dancers for a new Chicago Melody Top tent. Mr. Shurr, very active in the live TV industrial field as well as in summer musicals, obliges dancers with a post-audition report.

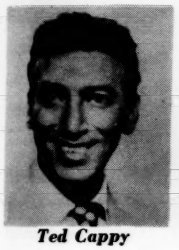
In terse terms, he advises: "Cultivate a retentive memory and study voice production." "I am truly amazed," he says, "at the number of good dancers who just don't pick up fast enough." Mr. Shurr says nervousness might account for some errors, but "unfortunately I have to judge on what I see. In pressure spots like musical stock and TV, ability to do a step well is not enough. The dancer must also be able to recognize it at once and memorize it fast." Voice training, he adds, is essential to the summer and closed circuit TV performer who should have "the old Vaudy ability to pitch in and give everything." Just being able to "carry" a tune is not enough.

Mr. Shurr commutes an average six times yearly between NYC and performing outposts, maintains extensive and active files for typecasting, especially for the industrial-commercial fields in which he specializes. He refers often to his files and welcomes mail. Those applying now may also be considered as possible emergency replacements for the Chicago project. Address credits either to 142 West 46th St., or c/o Chicago Melody Top, Hillside, Chicago, Ill. Mr. Shurr will be in NYC again for three weeks in May.

•

Ted Cappy started auditioning in April to find forty ensemble dancers for the new Jones Beach extravaganza, *Hit the Deck*, a show which uses non-singing dancers. Tho' dancers may be asked to "join in" the chorus, they won't have to pass singing auditions, says Cappy. Main emphasis in this Vincent Youmans musical is on a happy combination of "brilliant tap" and ballet. Finals are tentatively skedded for April 22, rehearsals set to start May 19, but tallish dancers who miss auditions may also apply until May 19 by mail c/o production supervisor John Kennedy, 11 East 44th St., for possible replacements.

Mr. Cappy has been active in TV (Sid Caesar show, 1957, 1958, Dec. spec. 1959), industrials and summer stock. In the past, he has choreographed the St. Louis Municipal Opera Co. summer seasons (on and off, 1949-1959) of which John Kennedy is also production supervisor. For a three-week buyers' breakfast show for Milliken Fabrics soon to be produced by Samlen Prods. at the Astor Hotel, NYC, he expects to audition May 4. Only dancers currently appearing on B'way are eligible. Exact time and place of auditions will be posted on theatre bulletin boards. Good pay for the three-week run.



Ted Cappy

Buff Shurr

Returning from West Coast TV assignments to St. Louis this year are two other Municipal Opera Co. vets., Dan Eckley and ballet master Anthony Nelle, who have staged several of the previous musical seasons. Mr. Nelle flew to NYC in March to audition dancers for this Equity, 12½-week project, following St. Louis preliminaries. However, according to Mr. Kennedy, "most of the dancers will be picked up locally" at finals in St. Louis May 9. Finals particulars will be posted in the Missouri newspapers. Mr. Kennedy emphasizes that dancers signed in NYC need not attend, while those who missed preliminaries are welcome to try at the finals, which will also recall local St. Louis dancers. Do not mail credits, as replacement list is compiled from finalists.

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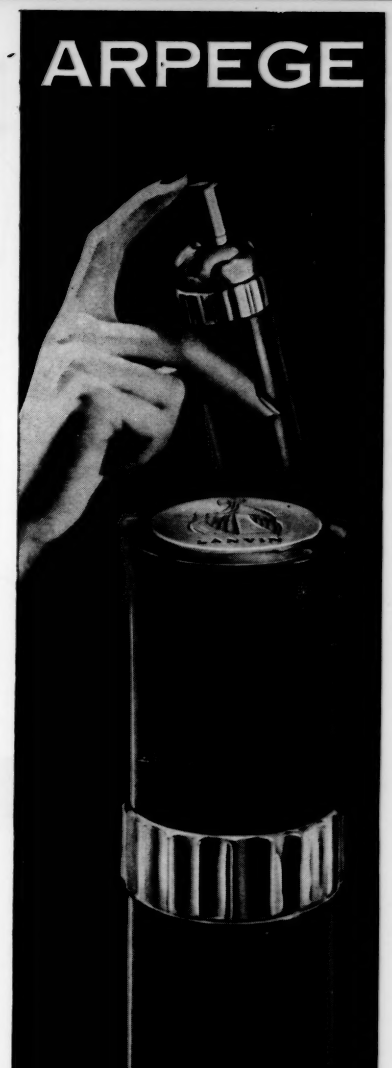

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LOOKING AT TELEVISION

WITH ANN BARZEL

The path of dance led from Sunday school to cabaret last month. On March 13 CBS' Lamp Unto My Feet presented a Queen Esther ballet choreographed by Anna Sokolow, and on April 6 one of the gayest sights on CBS' tour of Manhattan night spots was a Cuadro Flamenco by José Greco and his company.

The Queen Esther ballet was choreographed and danced in the jolly spirit of the Feast of Esther holiday as celebrated by children. It had all the improvisations and zestful make-believe we term imagination and find charming when perpetrated by children. In fact it was mightily close to scores of Sunday school plays, hardly to be taken seriously as an adult work intended for adults. The King was just too silly, Queen Vashti danced like Little Egypt, and Queen Esther was a pretty dull girl (and not as good a dancer as her predecessor). The parade of beauties before the king was an unseemly burlesque—really hardly the thing for which one gets up at crack of dawn on a day off.

On the other hand, for Greco one had to stay up late on a working day and it was worth it, not only for Greco's dashing Farucca, but for the whirl of dances by the excellent company, from the frenzy of Gitanillo Heredia to the prideful trio of males led by Jose Molina. The closeups were rewarding, especially when the lens centered on Pepita Arco in her irrepressible performance. I could do without the precocious boy dragged in at the close of the program. The kid is a clever little monkey, but his performance is nowhere near the realm of art and, though 10 million mothers probably doted on him, he doesn't belong alongside an artist of stature.

This was the month for whole ballets. On April 1 the Bell Telephone Hour presented Dolin's *Pas de Quatre.* It was somewhat abbreviated and one missed some of the lovely transitional phrases. The four ballerinas were of stellar magnitude—Alicia Alonso, Melissa Hayden, Nora Kaye, Mia Slavenska, to list them alphabetically. But when they danced it was more than the alphabet that made Alonso first. Stylistically and technically she engendered an extra excitement that went with the Taglioni of the legend. Her feet were exquisitely supple and one remembered Victor Hugo's salute to Taglioni, "To your feet, to your wings." Nora Kaye, who usually danced Grisi, this time was the bounding Grahn, though poorly planned camera angles robbed her ballon of its true effect. Slavenska was lovely as Cerrito, if historically inaccurate—Cerrito was tiny and a bit plump.

If you can watch television before breakfast early on Sunday morning and find it artistically rewarding, it must be good. It was, early on the morning of April 3 when Camera Three aired Donald McKayle's half-hour work *They called her Moses.* It is based on the life of Harriet Tubman, who by her leadership was Moses to many Negroes. It was a beautiful piece. The camera centered on the several dance episodes that were accompanied by narrative, song and orchestra. McKayle, Carmen de Lavallade, Arthur Mitchell, Kathleen Stanford, Robert Powell, Mary and Sylvia Waters were the exciting performers. The program was on tape and should be shown again on prime time.

Hans Christian Anderson's tale *The Snow Queen* was made into a suite of dances for Allegra Kent, Jacques d'Amboise and a group on Victor Borge's special program of March 18. Choreographer John Butler made the focal point a lovely pas de deux for the stars. The general atmosphere was of a childlike innocence at which Miss Kent was most wonderful.

Peter Gennaro is so often credited as choreographer that one forgets his excellence as a performer until he comes along in a terrific jazz solo like the one he did on the Perry Como show of March 16.

NBC's review of three decades of Hollywood songs, aired on April 3, included a dance group, four couples, to give color to the various periods. Choreographer James Starbuck set a number of slick routines that helped keep the show moving and colorful.

The documentary on Hungary, shown on April 13, gave a snatch of activity in the opera house in Budapest. And wouldn't you know, there were two dancers on the stage dancing the Black Swan adagio, and not badly. *THE END*

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GUIDE TO DANCE RECORDS: Part II

BY ROSALYN KROKOVER

(Continued from April issue)

Four Temperaments (Theme and Four Variations for Piano and Orchestra). Hindemith, Paul (1895-). **Fleisher, Goldberg,** Netherlands Chamber Orchestra (Five Pieces for String Orchestra: Trauermusik for Viola and Strings), Epic LC-3356. **Otte, Hindemith,** Berlin Philharmonic (Symphonic Metamorphoses on Themes by Weber), Decca 9829. **Aller, Slatkin,** Concert Arts Orchestra (Shostakovich: Piano Concerto), Capitol P-8230. **Holetschek, Swoboda,** Vienna Symphony (Kammermusik No. 4), Westminster 18716.

Gaite Parisienne (complete). Offenbach, Jacques (1819-1880), arranged by Rosenthal. **Ormandy,** Philadelphia Orchestra, Columbia ML-5348.

Gaite Parisienne (Suite). **Dorati,** Minneapolis Symphony Orchestra (Strauss, J.: Graduation Ball), Mercury 50152 (*90016). **Kurtz,** Columbia Symphony Orchestra (Chopin: Les Sylphides), Harmony 7065. **Fiedler,** Boston Pops (Khachaturian: Gayne Suite), Victor LM-2267 (*LSC-2267). **Slatkin,** Hollywood Bowl Orchestra, Capitol PAO-8405 (*SP-8405). **Strauss,** Berlin Radio Symphony Orchestra (Strauss, J.: Beau Danube), Decca 12013 (*712013). **Von Karajan,** Philharmonia Orchestra (Rossini: Overture, Passo a tre and Coro tirolese from William Tell; Gounod: Faust Ballet Music), Angel 35607 (*S-35607).

Gala Performance (First movement of Concerto for Piano and Orchestra No. 3 in C Major; Classical Symphony). Prokofiev, Serge (1891-1953). **Jorda,** San Francisco Symphony Orchestra (Classical Symphony; Piano Concerto No. 3), Victor LM-2138. **Van Otterloo,** Hague Philharmonic (Classical Symphony; Piano Concerto; Love of Three Oranges Suite), Epic LC-3042.

Gayne (Suites 1, 2). Khachaturian, Aram (1903-). **Kurtz,** New York Philharmonic, Columbia CL-714. **Sebastian,** Paris Opera Orchestra (Masquerade Suite), Urania X-107. **Weldon,** Hallé Orchestra (Mussorgsky: Night on Bald Mountain; Borodin: In the Steppes), Mercury 50137 (*90137).

Gayne (Suite No. 1). **Khachaturian,** Philharmonia Orchestra (Masquerade Suite), Angel 35277. **Newman,** Hollywood Bowl Symphony Orchestra (Masquerade; Kabalevsky: Comedians), Capitol P-8503 (*SP-8503). **Scherchen,** Vienna State Opera Orchestra (Rimsky-Korsakov: Flight of the Bumble Bee; Borodin: Prince Igor Polovtsian Dances; Mussorgsky: Night on Bald Mountain), Westminster 18731 (*14033). **Ormandy,** Philadelphia Orchestra (Kabalevsky: Comedians), Columbia CL-917.

La Giara. Casella, Alfredo (1883-1947). **Prentali,** Orchestra of Accademia di Santa Cecilia (Respighi: Pines of Rome). London LL-1575.

Giselle (Complete). Adam, Adolph (1803-1856). **Fayer,** Royal Opera House Orchestra. 2 Angel 3583 B.

Giselle (Suite). **Fistoulari,** London Symphony Orchestra. Capitol P-8306. **Martinon,** Paris Conservatory Orchestra (*London CS-6098). **Wolff,** Paris Conservatory Orchestra. Victor LM-2301 (*LSC-2301).

Gold and the Senor Commandante. Bergsma, William (1921-). **Hanson,** Eastman-Rochester Symphony Orchestra (Kennon: Night Soliloquy for Flute and Strings; Rogers: Five Fairy Tales). Mercury 50147.

Good Humored Ladies (Suite). Scarlatti, Domenico (1685-1757), arranged by Tommasini. **Markevitch,** Philharmonia Orchestra (Tchaikovsky: Swan Lake; Chopin: Sylphides; Falla: Three Cornered Hat). Angel 35152.

Gounod Symphony. (Symphony No. 1). Gounod, Charles (1818-1893). **Irving,** New York City Ballet Orchestra (Bizet: Symphony in C). Kapp 9039 (*9039-SO).

Graduation Ball. Strauss, Johann (1825-1889), arranged by Dorati. **Dorati,** Minneapolis Symphony Orchestra (Offenbach: Gaite Parisienne). Mercury 50152 (*90016). **Fiedler,** Boston Pops (Chopin: Les Sylphides). Victor LM-1919. **Levine,** Ballet Theatre Orchestra (Meyerbeer: Les Patineurs). Capitol P-8360.

Harold in Italy. Berlioz, Hector (1803-1869). **Primrose, Munch,** Boston Symphony Orchestra, Victor LM-2228 (*LSC-2228). **Kirchner, Markevitch,** Berlin Philharmonic, Decca 9841. **Primrose, Beecham,** Royal Philharmonic, Columbia ML-4542. **Reedle, Scherchen,** London Philharmonic, Westminster 18285.

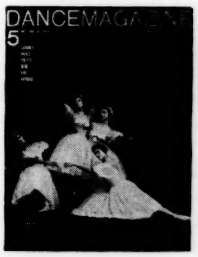
Helen of Troy. Offenbach, Jacques (1819-1880), arranged by Dorati. **Levine,** Ballet Theatre Orchestra (Bluebeard), Capitol P-8277.

Illuminations (Les Illuminations for Solo Voice and Orchestra). Britten, Benjamin (1913-). **Micheau, Sacher,** Lamoureux Orchestra (Debussy: Trois Ballades; Ravel: Don Quichotte à Dulcinée; Shéhérazade), Epic LC-3355.

Incredible Flutist. Piston, Walter (1894-). **Fiedler,** Boston Pops (Ibert: Divertissement; Rossini: Boutique Fantasque), Victor LM-2084. **Hanson,** Eastman-Rochester Orchestra (Pageant of P. T. Barnum), Mercury 50206 (*90206). **Rother,** Berlin Radio Symphony Orchestra (Copland: Appalachian Spring), Urania 7092.

(Cont'd on Page 57)

on the cover



Fifteen million TV viewers saw "Pas de Quatre" on the April 1 Bell Telephone Hour. Originally choreographed by Jules Perrot for a presentation before Queen Victoria in London, 1845, it brought together the four reigning ballerinas of the time. The difficulties caused by their intense rivalry have become history. The contemporary version of the work was created by Anton Dolin for Ballet Theatre in 1941. Paul Szilard, producer of the TV presentation, reports that the four American ballerinas were almost as difficult to get together as their predecessors — but for reasons of time and place. On occasion ballet master Vicenzo Celli rehearsed with three understudies. But all four busy ballerinas turned up for performance. (See p. 13.) NBC-TV photo.

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PROTEST: THE PROBLEM OF RECREATIONAL DANCE

It's dynamite! It's trouble! It's a problem that's rocking the dance teaching profession.

Slowly, gradually, in hundreds, even thousands, of communities, recreational dance has made itself felt. That is to say, community centers, PTA or after-school programs, park and playground activities offer dance classes, of considerable variety, at very low cost—perhaps 25 or 50 cents. Their purpose, most admirable, is to help more people enjoy the pleasures and advantages of dance study.

But there is a serious pinch. A great majority of these classes are understaffed. One teacher, possibly with the help of a student assistant, will instruct fifty, even a hundred, pupils. Even worse, in many instances these teachers are too young and inexperienced, or badly trained, to teach at all. As a result, they permit body distortions no proper teacher would permit, and encourage the lowest of artistic levels. They are not aware of what is physically dangerous. There have been instances where unprepared youngsters have not only been permitted to do "toe dancing," but to do it on a concrete floor, using a collapsible chair as a barre! Not only the body, but the spirit and the interest of the pupil must inevitably suffer.

This is not to say that there doesn't exist some recreational dance of the highest caliber. It does. But it is rare.

And even if the teaching is superior, the independent studio dance teacher is troubled if the recreation teacher's students are in a well-to-do community where they might otherwise be studio pupils.

In the March issue, we presented the point of view of Siebolt Frieswyk, Performing Arts Consultant of the National Recreation Association. That organization gives special services—educational, financial and advisory — to 1,800 affiliated state, county, municipal and private agencies, and to more than 4,100 associated lay and professional recreation leaders.

Mr. Frieswyk, representing the NRA, in our article asked dance teachers to cooperate in bringing more dance to communities around the country at this time of increased leisure and higher cultural levels. The NRA offered its cooperation in providing opportunities for performance of dance, and also called on teachers to instruct community classes in local recr tion projects.

Responses to the March article have gun to pour in—most of them violen opposed to recreation programs as th now exist, some of them recognizing enormous merits of such programs if th are well understood and controlled. B many dance teachers, feeling threatene are ready to throw out the baby with bath water.

Following this editorial is a prote letter from the National Co-Chairman the Dance Masters of America Recreati Department Survey. But this is just t beginning. In future issues we hope study the matter more fully, for we b lieve it is only through careful, honest e ploration and step-by-step solution th positive results can be achieved.

In the meanwhile, we are pleased announce that Mr. Frieswyk, in the nam of the National Recreation Associatio has personally promised wholehearted c operation in adjusting policy where it necessary, so that no qualified danc teacher will suffer from NRA activities.

We have also spoken at length wit Helen Wicks Reid, Chairman of the Na tional Council of Dance Teacher Organi zations (which represents nine organiza tions and approximately six thousan dance teachers). Mrs. Reid and her as sociates in the Council have been study ing the problem intensely in recen months, and have already been in touc with several Boards of Education concern ing qualifications for dance teachers o school and after-school classes.

The matter of recreation-class competi tion with independent teachers, Mrs. Reid believes, lies in discussing where recrea ation dance programs can best be of use, and what the Association means when it says that it is offering dance classes "to those who could not otherwise have them."

"The situation," says Mrs. Reid, "is enormously complex, but the National Council is convinced that if all dance teachers pull together the results will be equitable and advantageous."

DANCE Magazine opens its pages to exploration of the subject, with leaders of both sides willing to listen and adjust. Our efforts cannot help but benefit both the dance profession and the public.

LYDIA JOEL, Editor-in-Chief

FROM A LETTER TO DANCE MAGAZINE

. . . I object strongly to the Eugene Palatsky article "More Dance Wanted" in the March issue, quoting Siebolt Frieswyk of the National Recreation Association, and asking for more legitimate dance teachers to participate in their plan for free lessons in the parks and public school buildings.

This could well be the straw that broke the camel's back. Just at a time when private dance schools are fighting for their very existence, an article appears in DANCE Magazine going along with free lessons in the parks. Don't you know that many dance studios are being forced to close because of the stepped-up format of recreation parks which indulge in ruinous competition at give-away prices in all types of dancing?

There is absolutely no truth in the statement that free lessons or service charge lessons stimulate interest in business for the private schools. The average parent is content with the dance instruction furnished by the parks and in after-school lessons in the public schools. . . .

When the instruction is poor in the parks, it is still cheap baby sitting. When the instruction is excellent, you will usually find that the recreation teacher, who is already on local government payroll, has opened her own private school on the side to take the cream of the talented dancers.

Proof of our concern is the example of modern dance. For many years the public school departments have included this in their regular curriculum. Consequently, you had very few modern dance schools who could exist solely on a privately owned basis. Modern dance had to be augmented with other subjects to be a feature financial wise.

Just like most public agencies that get a foothold, you will find the recreation service bidding for bigger budgets every year and for larger staffs. This is exactly what is happening in the dance business. The recreation departments are going all out to give lessons in all styles of dancing. This leaves us nothing to teach.

The great majority of men have been separated from the dance teaching business because of very poor profits. Now it looks like the lady dance teachers' business will end up a parlor game for pin money. . . .

Today's newspaper quotes Maurice H. Stans, head of the Federal Budget Bureau: "Americans must stop compulsive spending, stop living on Government Credit Cards, and fight an economic war as we would fight a military war."

Our present and future federal spending program plans add up to the incredible total of $750,000,000,000. This is the federal government's mortgage on America's future, on ourselves and our children —beyond the regular annual costs of defense welfare and commerce. . . .

To emphasize the meaning of government credit cards—free and service-charge lessons as conducted by recreation parks is the use of the same. The taxpayers are paying through the nose for their free dance lessons.

If recreation departments could devote themselves to the crying need for physical fitness programs as advocated by President Eisenhower, they would have their hands full.

If recreation departments are serious about wanting to encourage more dancing, let them provide more and adequate outdoor and indoor facilities for public viewing of cultural music, art and dancing. Private enterprise schools will be very happy to present excellent programs for the public.

You may want to know how serious all of this is. Last November Dance Masters of America Club No. 13 of Northern California called a mass meeting to discuss the possibility of curtailing recreation departments' teaching of dancing. It was one of the largest attendances on record, according to Mr. Gordon Keith, now President of the organization. Teacher after teacher attested to the ruinous competition of giveaway lessons in the parks and public school buildings.

Last month a mass meeting was called by the dance teachers of San Fernando Valley in Southern California. Our new President of Dance Masters of America Club No. 1, Mr. Ray Leslie, has lent his verbal and written support to eradicate this evil of Utopia dance lessons at the taxpayers' expense.

Dance Masters of America national President, Miss Marie Lasseigne, has reported that her Louisiana local club has expelled every one of their members who has any connection with the recreation departments.

Yes, we must have "Private Enterprise" or perish, and especially in the dance teaching profession. In other words, to sum it all up, we want the recreation departments out of the Business of Teaching Dancing.

CHARLIE BAKER, National Co-Chmn.
DMA Recreation Dept. Survey

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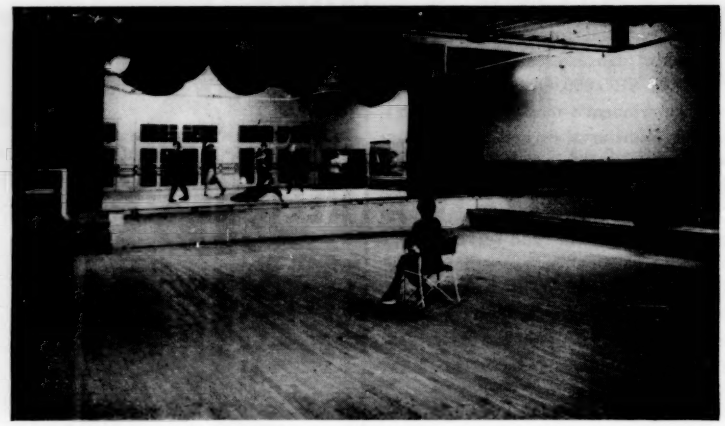

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ALICIA MARKOVA

"She's both TEMPLE DANCER and GISELLE," says Ram Gopal

BY EUGENE PALATSKY

London's dance public was rather amazed earlier this spring to see billboards announcing a mid-March season at a West End theatre by Ram Gopal and his Indian company—with Alicia Markova as guest artist.

But a viewing of the performance found Markova quite at home in the Indian style. The flexible hand and finger movements of Indian mime and the delicate but uncomplicated footwork were newly acquired arts; but the serene smile, the *cantilena* flow of movement, and the spiritual quality of her dance expression were not.

In her dressing room after a Saturday matinee, Miss Markova, a ruby-like *tilak* still dotting her forehead, said with a grin, "I guess a lot of people were surprised to see me in this program. But I've always been interested in the dance of different countries.

"Despite the form . . . you know . . . it's all the dance."

Actually, with the Gopal engagement, she was keeping a promise made twelve years ago in New York. Alicia Markova was dancing in a Ballet Russe season at the Metropolitan Opera House in 1948, while Ram Gopal and his company were appearing in an international dance festival at the City Center. "He came to one of my performances at the Met," she recalled, "and asked me if, someday, I would dance with him. I have always admired Gopal, and I promised that I would."

The two almost joined forces in 1958 when Markova danced in a London opera

Alicia Markova and Ram Gopal in "Love Poem of Radha and Krishna."

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season at the Drury Lane Theatre. The management tried to engage Gopal as her partner for the Ceylonese dances of Bizet's *The Pearl Fishers,* but Gopal had an American commitment at Jacob's Pillow.

Then, this past March, "it was arranged in twenty-four hours," said Markova, "and I stepped into his world." She made the transition in one week of rehearsals, and the program of "classical, folk and creative dances" was on view for two weeks at the Princes Theatre and an additional week in Edinburgh.

The ballerina pointed out that she was not the first Western artist to team up with an Indian classicist. Her revered predecessor, Anna Pavlova, made history in the 1920s by touring with Uday Shankar through Europe and America. But dance writers in Gopal's entourage insist that Pavlova and Shankar danced theatrical pieces composed by Shankar, not authentic classics.

Markova's single appearance on the Indian program was with Gopal in *A Love Poem of Radha and Krishna,* a classical dance dating back to 1000 B.C. As the curtain rises she is seated on the stage, bejeweled, smiling demurely from behind her pink veil—or "seated on the bank of the River Jumna, symbolizing Life on the Margin of Eternity," according to the program notes. She softly removes the jewels —"Life cleansing itself of impurities"— but turns away coyly as Krishna, the Essence of Life, plays his flute and beckons to her. She is "Life faltering on the threshold of Eternity." Finally she allows herself to be led by him and, to a melodic vocal accompaniment, they dance "ecstatically"—"Life, mingling with its Divine Essence."

She remained in style even at the curtain call, bowing ceremoniously with her hands clasped before her in Oriental fashion.

However, one never forgot that this was Prima Ballerina Alicia Markova. The gentleness, lyricism and simplicity of her Indian dance seemed to be vital ingredients of both *genres.*

"The serenity, the spiritual beauty of

(Cont'd on Page 62)

June Taylor

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VIDA BROWN

TRAVELLING BALLET MISTRESS

BY SAUL GOODMAN

There once was a time when, if anyone wanted to locate Vida Brown, it was reasonably certain she could be found at either New York's City Center, watching or rehearsing the New York City Ballet, or at the School of American Ballet, teaching class or rehearsing. But today her whereabouts are less predictable. "Wherever Mr. Balanchine wants me to go, I'm ready," she says. And this could mean just any corner of the globe. The purpose of these trips?—to stage one or more of George Balanchine's timeless, magnificent ballets.

And there can be no doubt that Mr. Balanchine is extremely careful about whom he entrusts with staging his works. Many of these works are now available in dance notation form and on film, and can be put together by qualified persons —the steps themselves, that is. But the accuracy of style and dynamics—these are major aspects in the presentation of Balanchine's work. And there aren't many qualified persons around who can handle these details for him.

Friendly perfectionist Vida Brown is among the few, and "Mr. B" was quick to recognize her unusual aptitude soon after she joined the NYC Ballet as a dancer in 1950.

Vida's dancing days had begun long before. She started to study dancing when she was 7 years old. Her mother was born in England, and came to this country at the age of 18 for the specific purpose of introducing Morris folk dancing on this side of the Atlantic. First she did this in a sort of lecture-demonstration performance at Carnegie Hall, and then during a subsequent tour. In the course of her travels she met Vida's father and settled in Chicago.

Vida's mother had always wanted to be a dancer, but never having achieved this ambition, she was anxious for one of her daughters to follow a dance career. Vida's two older sisters both studied piano and dancing, but not too seriously. However, Vida took to her ballet lessons most favorably, and worked hard and determinedly towards a professional career.

She studied till age 8 with Gladys Hight, from 9 to 10 with Nicholas Tsoukalas, and from 11 to 16 with Laurent Novikoff.

When she was 16, she was sent abroad to continue her dance studies. But an opportunity to join the Ballets de la Jeunesse, then embarking on a European tour, was offered to her just two weeks after her arrival in Paris. Faced with the problem of whether to remain in Paris to continue classes or to accept the invitation to join a company, Vida made the decision that most young dancers make: she went on tour. First, the troupe danced in London, but no sooner had they begun their engagement in Denmark than war broke out, and Vida made a quick return to the U. S.

The war made it practically impossible for any European dance company to function there, so Leonide Massine organized a company of American dancers in N.Y. that included Vida Brown. When his Ballet Russe de Monte Carlo succeeded in coming to the U. S., the American group was dispersed, but the indisposition of one of the BRMC dancers brought Vida to substitute for her in San Francisco, and when another dancer left to get married, Vida became a permanent member.

Permanent can be a long time, and for eight years, except for brief interruptions, Vida enjoyed and endured coast-to-coast U. S. tours, following a 1941 South American tour. At first she was "so happy to be a member of the corps of a major ballet company." Gradually she obtained solo roles and soloist standing.

When a group of Ballet Russe dancers joined Broadway's *Song of Norway* production in 1944, Vida Brown was among them. This was not her only appearance in a Broadway musical. In 1948 she danced in *Love Life* (also in the cast were Melissa Hayden and Michael Maule), and during a later lull in her ballet activity, she again hoofed it in Ethel Merman's *Call Me Madam.*

Wanting to return to Europe, she saved

Horace Gilmore

George Balanchine observes Vida Brown directing a NYC Ballet rehearsal. Francisco Moncion at the barre.

her pennies, nickels and dimes and sailed for Paris in 1948, where, as a member of Colonel De Basil's Company, she danced in two films—*Graduation Ball* and *Swan Lake* (the latter filmed in the Bois de Boulogne). A Swedish ballet master visitnig Paris in search of talent met Vida and engaged her for the Malmo Stadtstheater, where she spent eight months as guest artist.

In 1950 she returned to New York (via an empty seat in the plane that was bringing Ruth Page's Ballets Americains back from Paris).

Vida Brown as the Cowgirl in "Rodeo" during her Ballet Russe days.

Fred Fehl

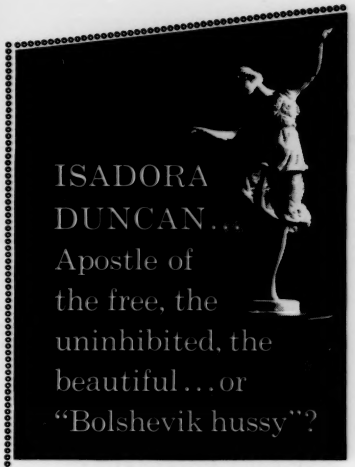
The New York City Ballet was preparing its first away-from-N. Y. adventure—a London season—and dancers were being auditioned in N. Y. A young lady with a fantastic memory, and quick to retain even what she has seen only once, Vida learned fourteen ballets in fourteen days. This was no easy accomplishment, for these were mostly Balanchine ballets, with a maximum of footwork and a minimum of pauses.

As a member of NYCB (she made her debut with it in London), Vida was exposed to an extremely demanding and difficult repertoire. But whatever problems developed, Vida had little difficulty in finding the solution, quickly or patiently, as the case might be. After a short while, she not only knew the repertoire so that she could replace a dancer on very short notice, but she became extremely helpful in teaching roles to new dancers.

When Lew Christensen, who had been Balanchine's assistant, left the Co. late in 1950 to resume activities with the San Francisco Ballet, Mr. B asked Vida whether she would like to take over his duties. For hours, days, weeks, Vida just watched Mr. B at rehearsals. "Dancers little realize how much can be learned from careful watching." And just when she had reached the point of asking "When do I start doing something?" Mr. B said: "All right, now take over the rehearsal."

And so it started—a new phase in the dance career of Vida Brown. And during her years with NYCB, when time permitted, she also had interesting duties

(Cont'd on Page 72)



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VISIT TO SOUTH AMERICA

BY ELAINE DULSEY

Kansas City dance teacher Elaine Dulsey and her professor husband have their picture taken with a llama named Margaret at the town square of Bariloche, Argentina.

My husband and I have just returned from a fascinating South American journey where his sabbatical project consisted of interviewing the foremost Latin American authors, and mine, self-imposed, was to visit dancing schools and dance companies. We sat in on each other's interviews, chatted with poets, playwrights, dancers and choreographers, and a series of exciting adventures for four and a half months.

Our first noteworthy experience was in Ecuador, most desperately poor of the countries we visited. In Quito we were much impressed by the government's *Casa de Cultura* with its fine library, its fascinating music museum and, among others, departments of art, music and ballet — which latter we found through sheerest accident! After having thanked our host for the tour of this most interesting building we took our leave and strolled out. Suddenly, through an open window we heard strains of music and a voice calling out *"Glissade, sissonne, sissonne . . ."* We turned, and like homing pigeons flew down the corridor. Our knock was answered by Nelly Eljuri who, with her sister and two young men, was arranging a *pas de quatre* for a forthcoming performance. Nelly is a beautifully trained young dancer from the port city of Guayaquil. Starting a company from nothing was a difficult task but not so difficult nor exhausting as rehearsing at Quito's 9,500 foot altitude! We gasped for breath as we watched them dance in their bright pleasant studio. Unfortunately we were unable to return the following day to watch the classes for youngsters 10 years old and over. If they are serious about learning to dance they may come to the *Casa* to be taught at government expense.

Our next dance experience was in the beautiful colonial city of Lima, Peru. Here we met Marta Schläppi, a genuine balletomane on the staff of the Ballet de Lima. She arranged a visit to the A.A.A. — Association of Amateur Artists of dance, music and drama, housed in a handsome old building with a lovely patio. In 1943 Dimitri Rostoff had come here as choreographer and artistic director and had built a ballet company. When he left, in 1948, his place was taken by Roger Fenonjois of Paris. Conversing with M. Fenonjois, we found that he and I had been fellow students under Gustave Ricaux in Paris many years ago!

Seated on little balcony overhanging the studio, we watched while he proceeded to give a gruelling company class. Afterwards he reminded me that these were all Ricaux exercises and *enchaînements*, set to bring back memories of the old *maître*. I don't think the perspiring dancers saw the charm of the situation!

At M. Fenonjois' invitation we watched a rehearsal of a new ballet he had choreographed for the coming season. It looked witty and amusing and was well danced, especially by the soloists, under M. Fenonjois' sharp and critical eye.

The company members must pay their own tuition: four dollars per month for the two daily classes they are required to take. They receive no salary whatever for their work, nor does the administrative staff. The children who come to the school to study ballet pay three dollars monthly for their three lessons a week. Interestingly enough, performances are sponsored by such firms as the International Bank of Peru, International Petroleum Co., Limited and Pacific Insurance Company.

The government of Peru is, however, not lax. On the contrary, it is highly aware of the importance of the arts. It gives financial support to the members of the Ballet Peruvian, a company trained and directed by American Kaye MacKinnon (married to Peruvian musical conductor Luis D. Sespedes). While this company, which combines classic works with those on native folk and legendary themes, has not yet been given the title of "national ballet," it does have official recognition, and its members receive government salaries as instructors of physical education in the high schools of Lima. Miss MacKinnon was, unfortunately, not in town when we were there, and so we had no opportunity to meet her.

From Lima, by way of spectacular Cuzco and Machu Picchu, we went to Santiago, Chile, where we met the most highly respected dance company in South America. The Chilean National Ballet is a branch of the University of Chile's Institute of Music Extension. Its director is

(Continued on Page 58)

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REVIEWS

Jean Erdman & Co.; Kevin Carlisle & Co.; Murray Louis & Co.; Contemporary Dance Productions; Georgian State Dance Co.; Merle Marsicano.

BY DORIS HERING

Jean Erdman and Dance Company
Circle-in-the-Square
March 5, 6, 1960

As we looked down upon the spotty rectangle of floor advertised fancifully as "a new theatre of dance in the round," our heart went out to Jean Erdman. If only her new work, *Twenty Poems* (based upon verses of e.e. cummings) could have been danced on a green, on a country road, or just on an ordinary proscenium stage. How much more of the illusion would have been retained! For the dance was a perceptive journey into the shapes of love and the currents of nature at play in a poet's heart.

The poet-figure (Arnold Tager narrated the lines) was conceived as a sort of Merlin in baggy tweeds. He sauntered to the center of the group and commented upon an autumnal afternoon. A love duet grew from his words, with the participants (Miss Erdman and guest artist Jack Moore) ending in each others' arms.

Dancers strolled by. The poet watched and recited, sometimes from the sidelines, sometimes while lying on the ground. Although the choreography was at times a bit too leisurely, there were many moments of breathtaking union between words and dance — as in the freize-like sequence to "maggie and mollie and millie and may"; the serene processional for Miss Erdman as a woman-figure; and a Gaelic-toned episode for Jack Moore abandoning himself to a garden of females. And there was a feeling of special harmony in the ending, with the poet and the principal couple walking toward each other with druidic dignity between two facing lines.

The score by Teiji Ito blended Oriental tonality with Western instrumentation. Although it was at times colorful, it did not listen with Miss Erdman's awareness to the cummings poems.

The second premiere, *People and Ghosts*, presented two women, first competing with each other and finally imitating each other. On a single viewing, the intent of the dance was not apparent.

Miss Erdman revived two repertory works, the trio *Daughters of the Lonesome Isle* and the solo *Ophelia*. Like *Twenty Poems*, they represented the choreographer at her most spontaneous.

Kevin Carlisle and Dance Company
Bob Hamilton
92nd Street "Y"
March 6, 1960

Out the window they went—all the nice solid composition precepts that Kevin Carlisle learned from Doris Humphrey and Louis Horst at Juilliard. And like some of today's young painters, he elected to splash his dance canvas with virtuosic but random bursts of color and line. His new dances were a mélange of jazz, ballet, and modern without integration or development or ultimate purpose.

In the solo, *Jazz Andante,* Mr. Carlisle almost had a theme as he raised his arm to pull an imaginary train whistle (sounded in the accompaniment). But this was abandoned for the usual knee slides and restless undulating.

An effervescent but unmodulated outpouring filled the solo, *Joy of Dancing.* And in the group work, *"And . . .",* there was a staccato cuteness.

But despite the superficiality of Mr. Carlisle's newest offerings, one did not come away with a feeling of time wasted, but merely of time bided—until he moves to the next level in what began a few seasons ago as a promising career.

The costumes of Domingo A. Rodriguez were little help, for they fragmented the body line with blatant colors and undersized trousers and tops.

The choreography of Bob Hamilton, while no more profound than that of Mr. Carlisle, did have a surface discipline . . . a paring away of extraneous detail to reveal direct, descriptive movements for each dance-idea. In *Drought,* three dancers (Mr. Hamilton, Cathryn Damon, and Gloria Hamilton) performed a light-limbed samba ending in a rain prayer. The designs were clear, the dancing impeccable.

After the Party, a solo designed by Mr. Hamilton for Cathryn Damon, was an insouciant bit about a girl returning tipsy from a party. Miss Damon danced it with great charm.

In *Remembrance of Things Past,* one sensed that Mr. Hamilton was attempting a more serious statement, as he depicted a gangster's moment-of-recollection before death. But the line between seriousness and humor seemed to waver.

The program also included a pas de deux choreographed by Kevin Carlisle and Edward Villella and performed by Mr. Villella and Carole Fields. Although it had a leggy complexity of line, the work was impressively danced, especially by Mr. Villella. *(Cont'd on Page 26)*

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ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA (DMA) — Meetings 2nd Sun. of each month, Los Angeles. Convention July 1-6, Hotel Statler, L.A., (Grace Rocklin, Sec'y., 12219 Ocean Park Blvd., L.A., Calif.)

DANCE EDUCATORS OF AMERICA — Puerto Rico Regional Convention (San Juan) Apr. 15-23, Summer sessions, Waldorf-Astoria, NYC — Training School, July 4-14; Pre-Convention Ballroom, July 15-16; Convention, July 17-22; Northwestern Regional Convention, Aug. 27-29, Benjamin Franklin Hotel, Seattle, Wash., NYC material sessions Oct. 16, Nov. 27, Waldorf-Astoria; Southeastern Regional Convention, Cheery Plaza Convention Hall, Orlando, Florida, Oct. 29-30 (Viola Kruse, Sec'y-Treas., 46-31 193rd St., Flushing, N.Y.)

DANCE MASTERS OF AMERICA — NYC summer sessions, Hotel Roosevelt — Pre-Convention Ballroom, July 9-10; Convention July 11-16. Miami Beach, Fla., summer sessions, Hotel Americana — Teacher Training Course, July 25-29; Pre-Convention Ballroom, July 30-31; Convention, Aug. 1-6. Also regular meetings of DMA Chapters and Affiliated Clubs. (Leroy H. Thayer, Sec'y., 226 No. Division St., Salisbury, Md.)

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REVIEWS *(Continued from Page 25)*

Also new was a quartet, *Opus 1 No. 1,* by Jeff Duncan. Like all of his works thus far, it had flashes of insight, flashes of rhythmic originality. But he often does not pursue a thought to its fullest.

Murray Louis and Company
Henry Street Playhouse
March 11, 12, 13—1960

When the Picasso exhibit toured this country a few years ago, we walked through it with a sense of constantly renewed wonderment — wonderment at the range of his output. There were subdued, austerely classic paintings. There were fine-veined pen-and-ink drawings. There were lush and dramatic semi-abstractions. There were strong pieces of sculpture and exuberant blobs of pottery.

On an incipient scale, we had the same reaction at Murray Louis's latest concert. To begin, there was a classically structured Bach Suite. And there was a pen-line economy in the solo, *Reflections.*

Corrida had the sharply accented colors, the driving, distorted body masses of the bullfight paintings. And the new work, *Odyssey,* had all the caprice and wit—and occasional weaknesses — of the painted pottery. *Odyssey* was a journey for Mr. Louis through lands at once lush and forbidding and laughable—all inhabited by women.

Sturdily he began with a simple striding motion before a suspended triangle of cloth which in later sections moved and billowed like a wind-filled sail. To dry, percussion sounds, a serpent-woman (magnificently danced by Beverly Schmidt) turned in violent frenzy. Three creatures of omen summoned Mr. Louis, and the journey reached a moment of climax which left the voyager on the ground.

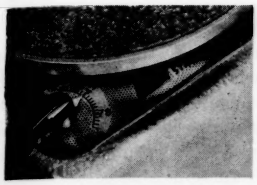
A sirenic female (Gladys Bailin) lured him into a duet. And he disappeared with her, leaving the stage to four women who combined an oriental quality with the sturdiness of ships' figureheads.

From this point on, *Odyssey* became somewhat diffuse, with the exception of an episode called *Metropolis,* which was conceived with an imagination both playful and diabolical. In it, leering heads on sticks were poked through holes in a sort of castle-structure. An evil little Charlatan (Gladys Bailin) snared the voyager, and when he finally managed an escape, his scarf had been caught on a hook and remained behind.

The sections of *Odyssey* bore fascinating titles like *Of Delphi, Night Birds, Of Atlantis, Of Babylon, Absolutions,* and *Of*

(Cont'd on Page 63)

timed for training



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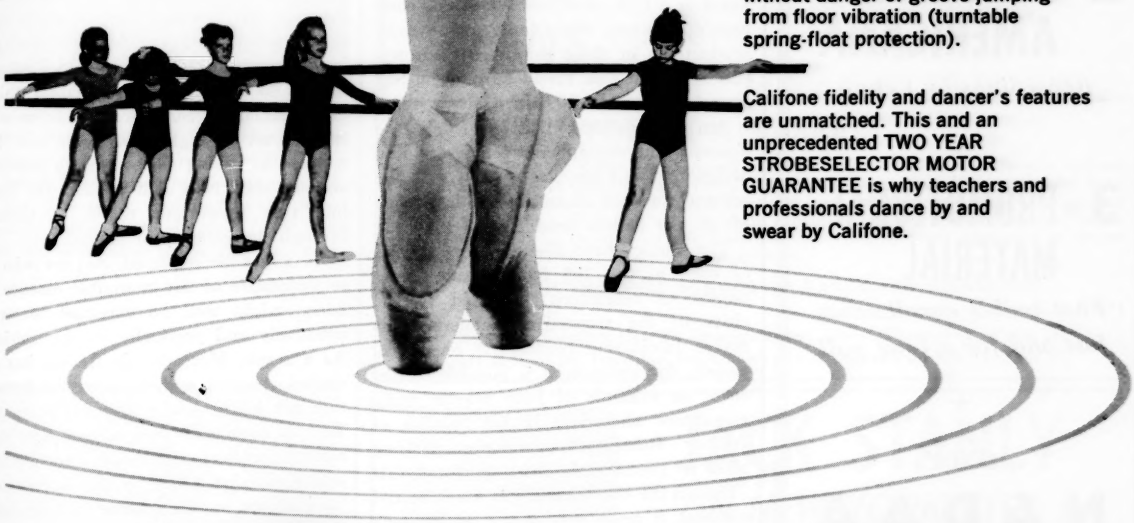

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THE BOOK SHELF

BY ARTHUR TODD

The most noteworthy dance publication of the month is *Dance Perspectives 6*, which deals with "THE AMERICAN BALLET THEATRE—1940-1960" (single copies, $1.75). More than double the usual size, this issue contains 136 pages of text and a twenty-four page portfolio consisting of forty-nine photographs that represent highlights from productions of the last two decades mounted by this company.

The company personnel is named for each successive season, premieres are listed chronologically with the place and date of each first performance together with a notation of whether this was a world or a U.S. premiere. While this company's directors claim only ninety-eight productions in their twenty-year history, editors Cohen and Pischl have unearthed an actual count of 109. In addition, there is an alphabetical listing of all the dancers, choreographers, composers and designers who have ever worked with the company, as well as an alphabetical index of all the ballets produced.

The editors have also dug up reviews of each of the 109 ballets from newspapers or magazines published in the cities of the respective premiere. This makes fascinating reading. If one looks closely, for instance, it is possible to discover an example of John Martin doing an abrupt about-face in his opinion of Antony Tuder's *Dark Elegies*. Writing after its premiere in 1940, he found that "Though the choreography is sensitive and unusual, it never gets on top of Mahler's heavy and unchoreographic music. A distinguished effort against insuperable odds." Just three years later, however, he claimed that the same ballet was "a work of genius, formally magnificent and emotionally overwhelming."

This book also comes up with such odd bits of information as the facts that Mildred Hermann became Melissa Hayden, that Scott Douglas was originally billed as Jimmy Hicks, and Michael Lland was initially listed as Holland Stoudermire.

Selma Jeanne Cohen, a critic and Contributing Editor of *Dance Magazine*, is responsible for the complete text in this issue, and she has handled it superbly. This will surely be *the* sourcebook on the first twenty years of Ballet Theatre for dance historians of the future. In presenting their completely unbiased view, the editors state: "We have moderated neither the praises nor the criticisms. Together, they tell a story of error and wisdom, of failure and triumph. Both belong to the story of American Ballet Theatre."

•

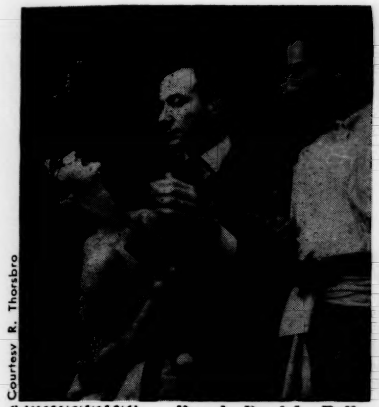
During her very full life as a playwright, screenwriter and poet, Mercedes de Acosta also knew at first hand such notables as the Barrymores, Duse, Garbo, Deitrich and Bernhardt. In her autobiography, "HERE LIES THE HEART" (Reynal & Co., N.Y., $5.75), she also writes most interestingly of dancers. As she puts it: "Looking back over my life I am curious just why so many dancers have been my friends. I believe I am attracted to them by some peculiar thing they emanate. . . . . Great dancers who express art through their bodies—at the moment of giving themselves to dance—already soar away and beyond the body into that mysterious realm of rhythm through the gateway of motion."

As might be expected, anyone who is so perceptive of the intangible essence of dance might well be expected to write intuitively and poetically on the subject. As a result, Mercedes de Acosta has included chapters and vignettes on dancers that are in the realm of great literature. This is especially true of her first-hand material on Isadora Duncan, Anna Pavlova and Karsavina. Other dance figures who play a part in this volume include Adolf Bolm, Alexis Kosloff, Fred and Adele Astaire, Ram Gopal, Irene Castle, Nijinsky, Paul Draper, Diaghilev and Angna Enters.

•

It is difficult to find the reason for a book such as "BALLET IN COLOR" (The Viking Press, Inc., N.Y., $2.98). It consists of twenty-four color plates of internationally noted dancers such as Markova, Fonteyn, Ulanova (the best picture in the volume shows her as Giselle), Maria Tallchief, Beryl Grey and a host of others. The pictures, most unfortunately, are not reproduced well and the color values are neither true nor correct. Arnold Haskell's four introductory chapters bear little or no relation to the illustrations.

IN THE NEWS



Courtesy R. Thorsbro

CARMENIZING: Royal Danish Ballet soloists Kirsten Simone and Flemming Flindt were coached by Roland Petit (center) in the lead roles in his ballet "Carmen," presented in Copenhagen early Jan. The work, included in the Royal Danish Ballet Festival, May 17-31, will also be seen here when the Co. tours the U.S. this fall.

Akiko Kanda is now appearing in the Martha Graham & Co. season at the 54th St. Theatre. She'll soon be off to Spoleto for the 1960 Festival of Two Worlds, June 8-July 10, as a member of a new co. directed by Joe Layton, Donald McKayle and Paul Taylor.

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E. O. Hoppe

A Carinthian folk dancer in the Gail Valley of Austria shows off her pantaloons, petticoats and pleated skirt.

SUMMER CALENDAR OF DANCE EVENTS HERE AND ABROAD

While DANCE MAGAZINE'S calendar is the most comprehensive that exists, and is accurate as of presstime, readers are advised to check for last-minute changes.

ON THE FOREIGN SCENE

Argentina
April 22-May 17, May 25, Int'l Ballet du Marquis de Cuevas, Buenos Aires.
May 20-29, London's Festival Ballet, Buenos Aires.

Australia
April 25-May 14, Music & dance competitions, Launceston.
May 2-5, Eisteddfod prize winners' concerts, Hobart, Tasmania.
Beginning June 2, 4 to 6-week tour by Brian Ashbridge and Beryl Grey.
July 20-27, City of Brisbane Eisteddfod.
Aug. 14-Sept. 10, Music & Dance Festival, Davenport, Tasmania.

Austria
May 4, Vienna Opera Ballet, Vienna.
May 29-June 26, Festival of Vienna (Vienna Opera Ballet, June 19, 26).
July 10, Hungarian Nat'l Ballet, Vienna.
July 22-Aug. 20, Bregenz Festival (Vienna State Opera Ballet, Aug. 9, 16).
July 26-Aug. 30, Salzburg Festival (Luisillo & His Spanish Dance Co., Aug. 11, 12, 14, 16).
Native folklore evenings: Salzburg, Tuesday and Friday at Festung Restaurant, Wednesday & Saturday (and Monday during July & Aug.) in the Stieglkeller; Innsbruck, every night at Hotel Mariatheresia & Breinoessl Stage; several times a week in practically every Alpine center, notably Mayrhofen, Seefeld, Bad Aussee.

Belgium
May 10-12, Bulgarian Song & Dance Ensemble, Brussels.
May 10-13, Little Ballet Troupe of Bombay, Brussels.
American Ballet Theatre: June 1-3, 7, 8, Brussels; 4, 5, Ostend; 6, Antwerp.
June 8-14, Hungarian Nat'l Ballet, Brussels.
Sept. 5, Royal Danish Ballet, Ghent.
July-Aug., Ballet & dance perfs. at Ostend, Knokke, Le Zoute and other beach resorts.

Bolivia
Folk dance at numerous local fiestas.

Brazil
London's Festival Ballet: May 7-10, Sao Paulo; 12-18, Rio de Janeiro.
Int'l Ballet du Marquis de Cuevas: June 1-11, Rio de Janeiro; 12-20, Sao Paulo.

Bulgaria
Aug. 21-28, American Ballet Theatre, Sofia.

Canada
July 22-Aug. 16, Vancouver Int'l Festival (Peking Opera, Aug. 10-13; Jean Erdman, July 26).

Chile
April 28-May 5, London's Festival Ballet, Santiago.
May 18-23, Int'l Ballet du Marquis de Cuevas, Santiago.
July 30, Aug. 2, Liane Dayde & Michel Renault, Santiago.
Active during summer: Nat'l Ballet of Chile and Ballet de Arte Moderno.

Colombia
May, Folk music & dance festival, Bogota.
June 23-28, Int'l Ballet du Marquis de Cuevas, Bogota.

Czechoslovakia
May 12-June 3, Prague Spring Festival (incls. ballet.)

Denmark
May 1-Sept. 15, Pantomime & ballet, Tivoli Gardens, Copenhagen.
May 17-31, Royal Danish Ballet & Music Festival (Royal Danish Ballet: May 17-22, 24, 26, 28, 29, 31; also ballet exhibition at Copenhagen Town Hall, and lecture-demons. on Danish ballet technique).
May 22, 26, & every other Sunday, Folk dance, Open-air Museum at Sorgenfri.
July 16, for 4 weeks, Jose Greco & Co., Copenhagen.
July 29-Aug. 1, American Ballet Theatre, Copenhagen.
July 29-30, American Ballet Theatre, Copenhagen.
Sept. 1, Fall drama-opera-ballet season begins in Copenhagen, Aalborg, Aarhus, Odense.

Ethiopia
Sept. 11, Nat'l folk music & dance festival on New Year's Eve, Addis-Ababa.

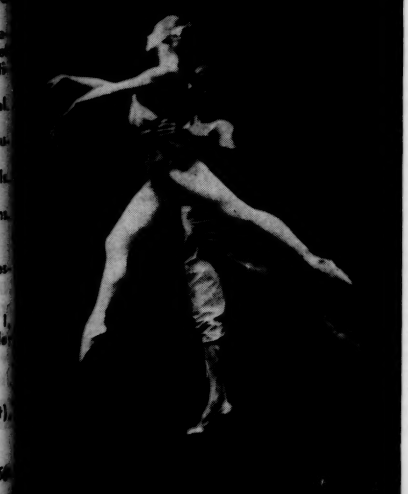
Finland
May 18-31, Helsinki Ballet Festival (Finnish National Opera Ballet, May 18, 19, 21, 23; Hungarian Folk Dance Troupe, May 20, 22, 24; group from Bolshoi Ballet, May 26-31).
June 5, Helka Folk Festival, Saaksmaki.
June 12-Aug. 21 (Sundays), folk dance, Savonlinna.
June 24, Midnight Sun Festival (incls. folk dance), nationwide.
July 8-10, Scandinavian Folk Dance Meeting (and perfs.), Helsinki.
Sept. 15, Nat'l Opera & Ballet season begins, Helsinki.

France
Paris Opera Ballet: ballet eves every Wednesday, May-June; ballet season, 3 perfs. a week, July; closed in Aug.
Paris Opera Comique: ballet on Fridays, sometimes on Sunday; closed in July.
Theatre des Nations, Paris: May 2-5, Little Ballet Troupe from India; 7-10, Netherlands Ballet; 11-14, Brussels Theatre Royal de la Monnaie Ballet; 25-27, South Korean Popular Art Troupe; June 22-25, Turkish National Ensemble; also Ballets de Lima.
May 20-June 5, Bordeaux Festival (American Ballet Theatre, May 27-29; Ballet of the Grand Theatre of Bordeaux).
June, in Nice & Savoy: 100th Anniv. celebrations of annexation to France (incls. ballet perfs. dir. by Serge Lifar; and London's Festival Ballet, mid-June, in Nice).
June 9-25, Strasbourg Music & Dance Festival.
June 26-28, Hungarian Nat'l Ballet, Vichy.
June 29-July 3, Bellac Festival of Theatre, Music & Dance.
July 9-31, Aix-en-Provence Music Festival (incls. ballet).
Mid-July, Int'l Festival of Dance, Aix-les-Bains.
July 17, "Jeanne au bucher," Aix-les-Bains.
July 23-24, American Ballet Theatre, Vichy.
July 28, Ludmilla Tcherina Ballets, Evian-les-Bains.
July 29-31, Dance and theatre, Brantome.
Int'l Ballet du Marquis de Cuevas: Aug. 1, Orange; 2-9, Aix-les-Bains; 11-31, Deauville; Sept. 1-7, Biarritz; 26-Oct. 30, Paris.
Aug.-Sept., Ballet at the Casino Th., Vichy.
Sept., Int'l Festival of Th. & Dance, Metz.
Sept. 1-11, Music Festival (incls. ballet), Besancon.

Paul Malnic

Nina Vyroubova, of the Marquis de Cuevas Co., which is now on a three-month tour of South America.

Tessa Beaumont and Jacques Fannos of the Maurice Bejart Ballet Theatre de Paris, in "Invocation." The Co. tours Italy this summer, U.S. this fall.



Paul Malnic

Sept. 18, Bal Offenbach, Aix-les-Bains.

Folk Dance:

May 16-18, Bravade ceremony, Saint-Tropez.
July 9-10, Int'l folklore festival, Annemasse.
July 10, Evian-les-Bains.
July 11, 12, 15-17, Festival of the French Provinces, in many towns.
July 13-14, Aug. 14-15, Chambery.
July 15, Int'l Folklore Day, Cannes.
July 21-24, Quimper.
Aug. 11, Int'l folklore festival, Vichy.
Aug. 16, Bacchu-Ber Dances (traditional sword dances), Pont-de-Cervieres.
Aug. 21, Chedde.
Beginning of Sept., Int'l folklore festival, Amelie-les-Bains.
Sept. 25, Cluses.

Germany

May 1-29, Wiesbaden Festival (Belgrade State Opera Ballet, May 22).
June 1-6, Hungarian Nat'l Ballet, Munich.
June 1-Aug. 31, Music, ballet & th. perfs., Herrenhausen Park at Hanover.
July 3, American Ballet Theatre, Munich.
Aug. 4-6, American Ballet Theatre, Koblenz.
Aug. 7-Sept. 9, State Opera & Ballet Festival, Munich.
Sept. 18-Oct. 4, Berlin Festival Weeks (incls. Berlin Opera Ballet; Herbert Ross' Ballet of Two Worlds, Sept. 20-25).

Folk Dance:

June 5, 6, July 3, 17, Aug. 17, 21, Historical Shepherds' Dance, Rothenburg.
July 23-31, Erbach.
Aug. 21-28, Bingen.
Sept. 24-Oct. 2, Cannstatt.
Sept., Wine festivals, throughout Germany.

Great Britain

The Royal Ballet: current London season runs until June 25; Aug. 22-27 at Edinburgh Festival, possibly preceded by a week or two in London.
Ballet Rambert: May 2, Exeter; 9, Slough; 16, Chesterfield; 23, Norwich; July 18-30, London; Aug. 1, Devon.
London's Festival Ballet: July 4-16, Manchester; July 18-Sept. 17, London.
May 5-7, Ballet festival, Morecambe.
May 6-21, Ruislip-Northwood Festival (incls. ballet & modern dancing).
June 25-July 2, Aug. 24-26, Modern Dance Festival, Isle of Man.
July 25-29, Stage Dancing Festival, Southport.
Aug. 21-Sept. 10, Edinburgh Festival (Royal Ballet, Aug. 22-27; Susana y Jose, Aug. 29-31; Little Ballet Troupe of Bombay, Sept. 2-3; Ballet Europeen of Nervi, Sept. 5-10; Military Tattoo, incl. Highland dancing, Aug. 22-24, 26, 27, 29-31, Sept. 2, 3, 5-7, 9, 10).
Aug. 29-Sept. 10, Royal Swedish Ballet group in perfs. by Royal Swedish Opera, London.

Folk Dance:

English Folk Dance & Song Soc.: July 23-30, Festival, Buxton; July 30-Aug. 6, Festival, Exmouth; Aug. 13-22, House Party, Scarborough.
May-July, Morris Dancing, in many localities, such as Thaxted, Bampton, Stockton, etc.
May 13-28, Competitive folk dancing, Brighton.
May 20-27, Skye Week Highland Games competitions, Isle of Skye.
May 28, Ventnor.
June 18, Gorhambury St. Albans.
June 20-24, Int'l Dance Festival, Bridlington.
July 5-10, Int'l Musical Eisteddfod (incls. int'l folk dance competitions), Llangollen.
July 30-Aug. 6, Exmouth.
Aug. 1-6, Royal Nat'l Eisteddfod, Cardiff.
Aug. 27-Sept. 3, Int'l Oldtime Dance Congress, Isle of Man.
Sept. 8, Royal Highland Gathering, Braemar.
Sept. 12, Horn Dance, Abbots Bromley.

Greece

June 1-Sept. 30, Dora Stratou Folk Dance Group, Piraeus.
2nd half June-1st half July, Festival of Ancient Drama, Epidaurus.
Aug. 1-Sept. 15, Athens Festival (American Ballet Theatre, Aug. 16-18).
Sept.-Oct., Folk dance nightly, Daphni.

Holland

June 15-July 15, Holland Festival (incls. perfs. by American Ballet Theatre, July 5-10; Netherlands Ballet; Little Ballet Troupe from Bombay; Spanish Ballet of Pilar Lopez), Amsterdam, The Hague, and other cities.

This "Sing-Sing" at Mt. Hagen in New Guinea was photographed by Dance Magazine's Australian correspondent, Beth Dean, whose photos and study of New Guinea life have made a successful book titled "Softly Wild Drums."

July 16-1st week Sept., Kurhaus season (incls. ballet, other dance), Scheveningen, Kurhaus.

India

Week of Aug. 15 (Indian Independence Day), dance perfs. in Bombay, Delhi, Calcutta, Madras, other cities.
Summer dance season in mountain resorts, esp. Ooty, Kodaikanal, Darjeeling, Mussoorie.
Indian dance schools operate and give perfs. all year round.

Indonesia

Folk dance at village festivals throughout year, principally in May & Dec.

(Over)

Allyn Moss

STREET SCENE: On one of the more than 100 little islands that comprise the city of Venice, an Italian ballet dancer rehearses for a presentation in a fashion show. Idling Venetians look on.

Lara

In Spain numerous festivals call forth an extensive variety of folk dance. Above, a Basque dance in Bilbao.

LONDON DAILY HERALD

When in London . . .! Members of the cast of "West Side Story" mix bowlers and brollies with sideburns. L. to r.: A St. James Palace guardsman, Ken LeRoy, Leo Kharibian, George Chakiris, Eddie Roll, David Bean, Ben Gerrard.

DANCE CALENDAR *(Cont'd)*

Ireland
June 22-24, Northern Ireland folk dance championships, Bangor.
June 26-July 3, Dublin Festival (incls. perfs. by Paris Opera Ballet).
June 26, All-Ireland Step Dancing Competitions, Drumshanbo.

Israel
May 2, Independence Day celebrations (incl. folk dance), nationwide.
May 15, Lag Ba'omer (incls. folk dance) Meron.
May 22, June 26, and in Aug., Regional folk dance & song festivals, locations not set.
June 15-July 15, Tour by American Festival Ballet.
Throughout summer, Exhibitions of Arab folklore, Acre.
Eves of folklore once every 2 weeks, Jerusalem.
Every Friday, Folk dance at ZOA House, Tel Aviv.

Italy
Through May 31, Opera & ballet season, Naples, Milan.
May 1-8, Concerts of classical dancing, Como.
May 8-June 30, Florence May Festival (Maurice Bejart Ballet Th. de Paris, May 16.)
June 8-July 10, Festival of Two Worlds (new American dance co., June 10-12, 16-19, July 1, 6; American Ballet Theatre, June 25-26), Spoleto.
July 2-5, Hungarian Nat'l Ballet, Palermo, Sicily.
July 7-28, Nervi Int'l Dance Festival (Ballet Europeen de Nervi, July 7-9, 13, 14, 16, 17, 21-23, 27, 28; dance film showings, July 11, 12, 19, 20, 25, 26).
July 8, Hungarian Nat'l Ballet, Venice.
American Ballet Theatre: July 12-14, Rome; 16, 17, Como; 19, Naples.
July 18-Aug. 3, Tour by American Festival Ballet.
Sept. 18-Oct. 2, Sagra Musicale Umbra (incls. Biblical ballets), Perugia.

Japan
April 6-May 6, Osaka Festival (Spanish Ballet of Pilar Lopez, April 30, May 2, 6).
May 1-24, Kyo Odori (folk dance), Kyoto.
May 3-5, Dancing processionals, Fukuoka.
May 16-18, Sanja Festival (dengaku and binzasara dances), Tokyo.
June 14-16, Dancing processionals at Sanno Festival, Tokyo.
Aug. 6-7, Waraku Odori, Nikko.
Aug. 8-11, Awa Odori, Tokushima.
Throughout year, Perfs. by all-girl Takarazuka Dance Co., Takarazuka, Tokyo, Hagoya, Kyoto.
Throughout year, Daily perfs. in Kabuki theatres of Tokyo, Osaka, Kyoto.

Lebanon
May 27-28, Folk dance festival, Beirut.

Mexico
Throughout year, Folk dance on patron saint's day of villages throughout Mexico.
End of June, 3-day folk festival, Papantla.
July 7-14, Int'l Ballet du Marqius de Cuevas, Mexico City.
Sept., Usually a season by Mexican modern dance cos., Mexico City.

Monaco
Aug. 6-9, Folklore festival of Saint-Roman, Monte-Carlo.

New Zeland
June 2-July 18, Tour by Borovansky Ballet, beginning in Aukland.

Nicaragua
Aug. 1-10, Folk dance, Managua.
Sept. 30, Folk dance, Masaya.

Norway
May 27-June 12, Bergen Festival (perfs. by the Grieg Festival Ballet, June 1, 2, 4, 6; folk dance, May 29-31, June 2, 4, 5, 7-10).
June-Aug., Folklore programs, Norwegian Folk Museum, Oslo.
June-Aug. (Sun., Tues., Thurs.), Folk dance, Fana.
July 1-3, Folk dance, Bergen.
Aug. 1-3, Folk dance, Geilo.

Panama
June 16, Dance of the Devils, Villa de los Santos.

Peru
2nd half of June, Ballet de Lima, Lima.
June 24, Day of the Indian folklore programs, Amancaes, Lima, Cuzco.

Poland
Sept. 1, Harvest Festival, Warsaw.

Portugal
Through May, Season by Lisbon Ballet, Lisbon.
May 15-25, American Ballet Theatre, Lisbon.
June 11-30, Gulbenkian Music Festival (incls. ballet), Lisbon.
Aug.-Sept., Sintra Festival (incls. ballet).
Aug. 29-31, Int'l Folklore Festival, Viana do Castelo.
Folk dance exhibitions by village folklore groups throughout summer at numerous local festivals.

Puerto Rico
May 26-29, Ballets de San Juan, San Juan.
Late June (5 eves), Caribbean Dance Festival, Univ. of Puerto Rico, San Juan.

Russia
July 15-Sept. 15, Tour by Hungarian Nat'l Ballet.
Sept.-Oct., American Ballet Theatre, Moscow, Leningrad, Kiev, possibly other cities.
Bolshoi and Leningrad ballet cos. usually do not perform during summer, but theatres kept open for perfs. by various regional dance cos. of USSR. Bolshoi Ballet School holds public graduation exercises 1st week of June. This summer Bolshoi Ballet tours Scandinavia. Opera-ballet seasons begin Sept.

Spain
May 2-13, American Festival Ballet, Madrid.
May 12-June 6, Netherlands Ballet, Barcelona.
May 25-June 5, Cordoba Festival (incls. flamenco dance).
June 23-July 3, Granada Festival (American Ballet Theatre, June 28-30).
July 29-Aug. 31, Santander Festival (American Ballet Theatre, Aug. 10-13; also Antonio's Spanish Ballet for 4 perfs.).
Sept. 15-Oct. 2, Seville Festival (incls. Antonio's Spanish Ballet and classical ballet).
Flamenco dance can be seen in the Gypsy caves of Granada and Seville.

Sweden
The Royal Swedish Ballet: May 2, 31, June 1, 3-8, 11, 12, 15, Aug. 22, 27, Stockholm.
June 11-12, American Ballet Theatre, Gothenburg.

Folk Dance:
June 4-5, Skansen Folk Dance Festival, Stockholm.
June 24-25, Midsummer Night celebrations, nationwide.
June 25, Gotland folk dances, Lojsta.
July-Aug., Daily folk dance exhibitions at Skansen open-air museum, Stockholm.
July 1-Aug. 15 (Tues., Thurs.), Raatvik.
July 10, Vilhelmina.

Switzerland
Through May, Opera & ballet season, Zurich.
June, Zurich Festival (American Ballet Theatre, June 16-19).
June 1-30, Lausanne Festival (incls. ballet).
June 14-15, American Ballet Theatre, Geneva.
Hungarian National Ballet: June 16-18, Zurich; 21-22, Lausanne; 23-25, Geneva.
July-Sept., Summer season of operetta, theatre & ballet, Baden.
Sept. 9-21, Tour by Int'l Ballet du Marquis de Cuevas.
Throughout summer, Folk dance at many village festivals.

Thailand
Through June, Nat'l Museum Concerts (incl. folk dance & dance drama), Bangkok.

Turkey
May 15, Festival of Pamukkale (folklore),

Denizli.
May 26-27, Festival of Pergamum (folklore), Izmir.
May 28-30, Folk dance, Izmir, Antalya.
Aug. 20-Sept. 20, Folk dance daily at Izmir Int'l Fair.

Uruguay
May 26-29, Int'l Ballet du Marquis de Cuevas, Montevideo.

Yugoslavia
June 20-July 18, Ljubljana Festival (incls. ballet).
July 10-Aug. 24, Dubrovnik Festival (incls. perfs. by "Kolo" Serbian, "Lado" Croatian and "Tanec" Macedonian Folk Dancers and Singers).
July 15- Aug. 15, Split Festival (incls. ballet).
Aug., Folklore festival, Krk.

Venezuela
June 30-July 5, Int'l Ballet du Marquis de Cuevas, Caracas.

SUMMER COURSES FOR STUDENTS AND TEACHERS

Austria
June 11-23, Dance Dept. of Vienna Acad. of Music & Perf. Arts (modern, ballet, ethnic, theatre dance, rhythms).

Canada
June 20-Sept. 10, Banff Sch. of Fine Arts, Univ. of Alberta (ballet, character, modern jazz, rhythmics).
June 27-Aug. 6, National Ballet Sch. of Canada (Teachers' Course, June 20-25), Toronto.

Germany
June 27-July 9, Mary Wigman Dance Studio, West Berlin.
July 3-23, Kurt Jooss Folkwang School (ballet, modern, American jazz, European folklore, Laban notation, music for dance, composition), Essen.

Great Britain
July 16-27, Imperial Soc. of Teachers of Dancing Summer Congress, London.
July 20-27, Laban Art of Movement Centre Residential Summer Course, London.
July 25-30, Royal Ballet Summer School for Teachers & Students, London.
Aug. 21-28, Assn. of Ballet Clubs Summer School, Oxford.

Italy
July 7-28 (concurrent with the Nervi Festival), Leonide Massine ballet course, Nervi.

Sweden
May 30-June 9, Swedish Dance Teachers Assn. Summer School, Stockholm.

Switzerland
July 1-16, Simone Suter Dance School Summer Course (ballet), Lausanne.
July 12-22, Harald Kreutzberg School Summer Course, Berne.

ON THE AMERICAN SCENE

DANCE EVENTS

(See also "On Tour" and "NYC Calendar")
May 14, Northeast Regional Ballet Festival, Erie, Pa.
May 21, Ballet la Jeunesse, Wilshire-Ebell, Los Angeles.
June 2-22, Grand Kabuki Theatre, NYC.
June 2-4, July 21-23, Sept. 29-Oct. 1, San Francisco Contemporary Dancers Co., San Francisco.
June 9-12 ,Andre Eglevsky Festival Ballet, Boston Arts Festival.
June 18, Andre Eglevsky Festival Ballet, Tamiment, Pa.
June 21-Aug. 28 (Tues.-Sun., eves), "The Common Glory," Williamsburg, Va.
June 22, Erick Hawkins & Barbara Tucker, Louisiana State Univ., Baton Rouge.
June 25, Nina Coppola Ballet, Indian dances, 350th Anniv. of Sante Fe, N.M.
June 26, July 3, Melissa Hayden & Andre Eglevsky, Miami, Fla.
June 27-July 2, Grand Kabuki Theatre, San Francisco.
June 28, Jean-Leon Destine & Co., Wheeling, W. Va.
June 28, Jose Greco & Co., Lewisohn Stadium, NYC.
June 28-Aug. 27, Jacob's Pillow Dance Festival, Lee, Mass.
July 4-16, Grand Kabuki Theatre, Greek Theatre, Los Angeles.
July 7, Jean-Leon Destine & Co., Brooklyn College.
July 9, Jose Marques' Ballet Espanol, Long Beach Island, N.Y.
July 9-10, Ruth Beckford & Co., Univ. of Calif., Los Angeles.
July 14-20, New York City Ballet, Empire State Music Festival, Anthony Wayne Recreation Area, Harriman State Park (near Bear Mtn), N.Y.
July 20-22, Mary Anthony Dance Theatre, Univ. of Michigan, East Lansing.
July 21, Jean-Leon Destine & Co., Athens, O.
July 22-23, Valerie Bettis & Co., Castle Hill Concerts, Ipswich, Mass.
July 22-23, May O'Donnell & Co., Univ. of Calif., Berkeley.
July 25, Aug. 5, 18, Modern dance concerts, Utah State Univ., Logan.
July 25-Aug. 6, New York City Ballet, Greek Theatre, Los Angeles.
July 29-30, Contemporary dance programs, Idyllwild Arts Foundation, Calif.
Aug. 9-14, New York City Ballet, Ravinia Park, Chicago.
Aug. 11-14, Intertribal Indian Ceremonial, Gallup, N.M.
Aug. 12-13, Jose Marques' Ballet Espanol, Castle Hill Concerts, Ipswich, Mass.
Aug. 12-13, Evenings of Dance, Perry-Mansfield, Steamboat Springs, Colo.
Aug. 12-16, Royal Danish Ballet, San Franscisco.
Aug. 18-21, American Dance Festival, Connecticut College, New London, Conn.
Aug. 18-Sept. 3, Royal Danish Ballet, Greek Theatre, Los Angeles (U.S. tour runs to end of Oct.).
Sept. 11 for 4 weeks (followed by 16-week U.S. tour), The Royal Ballet (formerly Sadler's Wells), NYC.

HAWAII:
Every evening, Hawaiian & Oriental dance programs, Int'l Market Place, Waikiki.
Every Thursday, Hula dances, Honolulu.
Summer weekends, Japanese Bon dances on Buddhist temple grounds.
Aug. 7, 14, Hula Festival, Waikiki Shell.
Other Hawaiian & Oriental dance programs held frequently.

TEACHERS TRAINING AND CONVENTIONS

American Soc. of Teachers of Dancing (see Nat'l Council of Dance Teacher Organizations adv., p. 26).
Assoc. Dance Teachers of New Jersey (see NCDTO adv., p. 26).
Assoc. Dance Teachers of So. Calif. (see NCDTO adv., p. 26).
Cecchetti Council of America: Normal Sch., July 7-8; Ballet Seminar, July 10-14, Park Shelton Hotel, Detroit.
Chicago Nat'l Assn. of Dance Masters: Summer Session Training Course, July 11-15; Ballroom Workshop, July 16; Conv., July 17-21, Sheraton Towers, Chicago.
Dance Caravan: June 15-16, Indianapolis; 18-19, Memphis; 21-22, New Orleans; 25-26, Dallas; 27-28, Houston; July 1-2, St. Louis; 8-9, Chicago; Aug. 8-9, Cleveland; 11-12, Omaha; 14-15, Denver; 17-18, Salt Lake City; 20-21, Los Angeles; 23-24, San Francisco; 26-27, Portland.
Dance Educators of America (see NCDTO adv., p. 26).
Dance Masters of America (see NCDTO adv., p. 26).
Dance Teachers Club of Boston (see NCDTO adv., p. 26).
Al Gilbert's West Coast Dance Festival: Ballet, modern jazz, tap, children's material. For teachers and students. June 29-July 3. Los Angeles.
Hinote Dance Festivals: June 19-21, IMA Aud., Flint, Mich.; June 24-26, Oklahoma City.
Midwest Dance Assn.: Conv., July 5-9, Broadview Hotel, Wichita.
National Academy of Ballet: Seminar, June 27-July 1, San Mateo, Calif.: Summer Sch. for Teachers, July 11-Aug. 19, NYC.
Nat'l Assn. of Dance and Affiliated Artists: Conservatories: July 4-9, Rice Hotel, Houston; July 11-17, Congress Hotel, July 18-24, Sherman Hotel, Chicago; July 27-Aug. 2, Aug. 3-9, Roosevelt Hotel, NYC; Aug. 14-20, Statler Hilton, Los Angeles. Jr. and Novice Seminars, same time and place.
N.Y. Soc. of Teachers of Dancing (see NCDTO adv., p. 26).
Philadelphia Dancing Assn. (see NCDTO adv., p. 26).
Texas Assn. Teachers of Dancing (see NCDTO adv., p. 26).

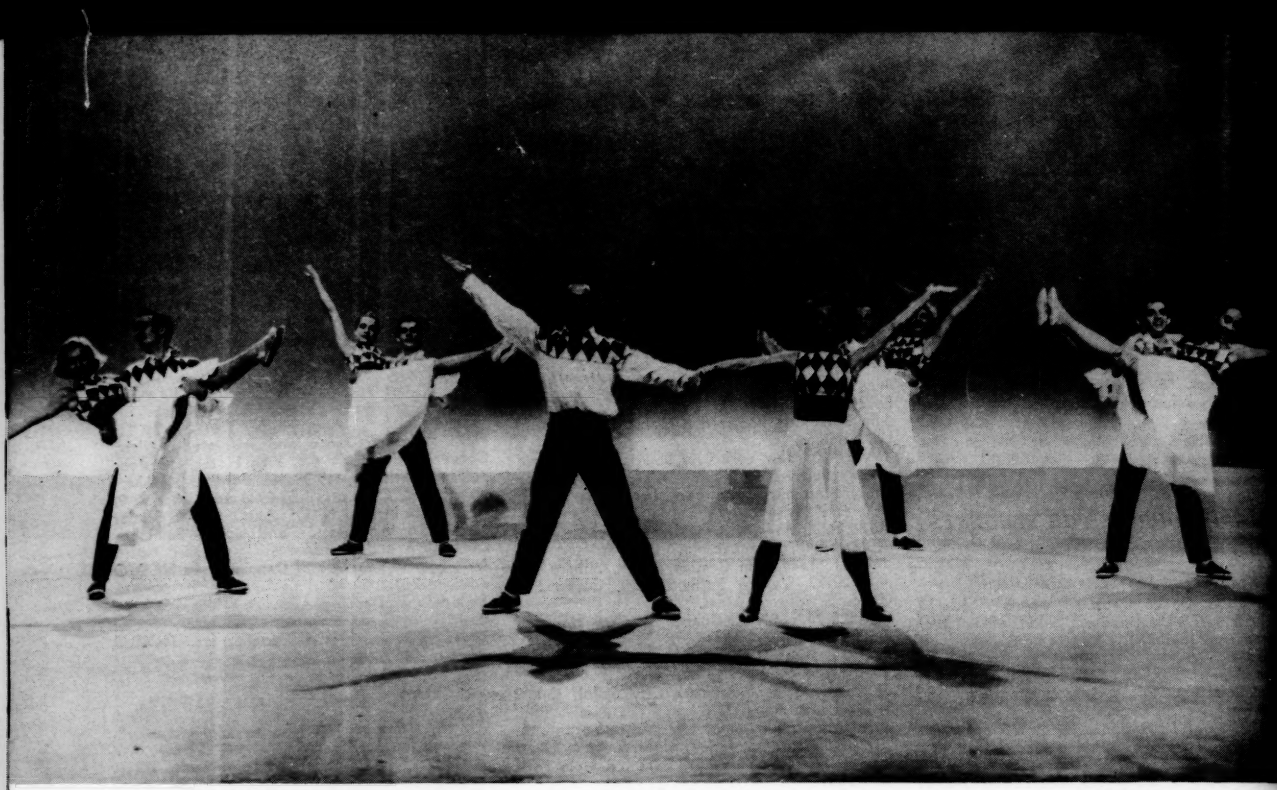
SUMMER CAMPS

Albertine Dance Workshop: Hindu, modern, Spanish. Bar Harbor, Me.
Beaupré: Ballet, modern, ethnic. Girls, 10-16. Lenox, Mass.
Great Lakes Camp: Ballet, tap, modern, acrobatics, ballroom. Co-ed, 16-21. Aug. 7-17. Fairview, Pa.
Camp Hiawatha: Ballet. Girls. Kezar Falls, Me.
Idyllwild Arts Foundation: Contemporary Dance Workshop, July 25-Aug. 5; Folk Dance Workshop, July 11-17. Idyllwild, Calif.
Jacob's Pillow Univ. of the Dance: Ballet, modern, ethnic, dramatic dance, composition, audio-visual aids, stagecraft. Co-ed. June 27-Aug. 27 (9, 6 and 3-week courses). Lee, Mass.
Mt. Pinnacle Dance Camp: Ballet. June 12-26. Hendersonville, N.C.
National Music Camp: Modern. Aug. 22-Sept. 1. Interlochen, Mich.
Perry-Mansfield Sch. of Th. and Dance: Modern, ballet. Co-ed. June 30-Aug. 21. Dance Seminar, Aug. 21-26. Steamboat Springs, Colo.
Angiola Sartorio Int'l Summer Dance Sch. & Experimental Group: July 11-Aug. 20. Corona del Mar, Calif.
Southern Vermont Art Center. Ballet. Aug. 1-Labor Day. Manchester.
Wilderness Ballet Camp. Toronto, Canada.
Woodcliff: Ballet, modern, theatrical, folk, square. Co-ed, 4-17, Sawkill, N.Y.

SUMMER STUDY IN COLLEGES

Boston Conservatory of Music: Modern, ballet.
Colorado College: Modern, composition. June 20-Aug. 12. Colorado Springs.
Connecticut College Sch. of Dance: Modern. July 11-Aug. 21. New London.
Indiana Univ.: Ballet. Bloomington.
Jordan Coll. of Music, Butler Univ.: Ballet, modern. Indianapolis.
Texas Christian Univ.: Ballet. June 6-July 15. Fort Worth.
Univ. of Colorado: Modern. June 20-July 8. Boulder.
Univ. of Wisconsin: Modern, composition, pedagogy. June 20-July 15, July 18-Aug. 12. Madison.
Utah State Univ.: Modern, ballet, composition. July-Aug. Logan.

Compiled by Larry Trexler



Dance Jubilee had "striking success" in 30 cities of 14 countries during its recent tour of the Near and Far East. Seen above in finale are, center, Rod Alexander and Gemze de Lappe, l. to r., Carole D'Andrea and Pat Heim, Audrey Deckmann and Pat Cummings, Wakefield Poole and Bella Sholom, Lou Kristopher and Carmen Gutierrez.

"WONDERFUL RELEASE FROM EARNESTNESS"

Rod Alexander's Dance Jubilee meets with much success in exotic lands

"Americans abroad are inclined to be careful, apologetic, fearful that because as a nation they have wealth and energy they will be envied and disliked. The Dance Jubilee program had nothing cautious or anxious about it. It was gay . . . and vital, laughing at itself without apology, altogether a wonderful release from earnestness," said a January review in Thailand's "Bangkok World."

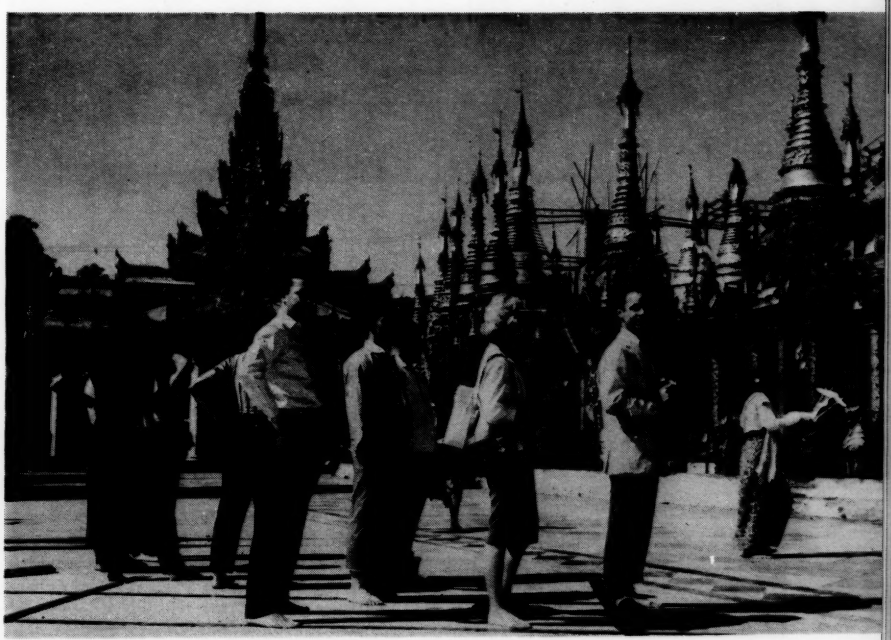
The reaction was typical of the response to the performances of Rod Alexander's company of ten dancers, five musicians and five technicians during its recent five-month tour of the Middle East, India, southern Asia and Korea.

Although few natives of Madras and Bangalore could feel nostalgic about a Castle Walk or the Charleston, there were near riots for tickets there. Box-office windows were smashed, and those who got in pasted ticket stubs together, dropping them from windows to their friends below. Said Mr. Justic Kotval of Nagpur: "We are witnessing the second conquering of India by Alexander."

The pleasure of the audiences had particular meaningfulness. Sponsored—to the tune of a $303,000 budget—by the President's Special Program for International Cultural Presentations, in cooperation with ANTA, the response to the tour accrued happily to the prestige of the United States. As William N. Roundtree, our Ambassador to India, put it to Rod Alexander: "I believe . . . the lasting impact abroad comes from the exuberance,

In Kabul, Rod Alexander is congratulated by Afghanistan's Minister of Culture Sherazad, while U.S. Embassy official Theron S. Henderson looks proudly on.

Above, outdoor audience in Pakistan. Audience reaction throughout the tour was excellent. Orientals, who relate strongly to rhythm, enjoyed witty dance concepts of popular American music over the last century. Colorful costumes, gay, rapid pacing, and dances that told a story had special appeal. The company played to audiences as large as 5 and 6 thousand.



Right:

The inevitable lure of sightseeing brought members of the company to famed sights and out-of-the-way corners. At right: A section of the Erwan Pagoda in Rangoon, Burma, where Buddhist shrines, many of them gifts from other countries, surround a central giant gold-leafed structure.

The pictures on these pages have been culled from many sources. Our special thanks to the U.S. INFORMATION SERVICE, ROD ALEXANDER, and WAKEFIELD POOLE.

The Dance Jubilee Co. traveled in 2 planes, one carrying the 10 dancers, 5 musicians and 5 technicians that comprised the company, the other carrying the 8,100 lbs. of aluminum stage structure, costumes, curtains, etc., Above, arrival at Nagpur, India.

The opening of the show was fast-stepping minstrel number.

After a flight from Cambodia to Malaya, the co. piles into a lorry for the trip to Penang, where performances were scheduled by the Chamber of Commerce, proceeds to go to Chinese Children's Fund. Inside, looking out at left, technical dir. James Tucker and lovely Carmen Gutierrez, who became lead female dancer halfway through the trip when Gemze de Lappe returned to U.S.

DANCE JUBILEE *(Cont'd)*

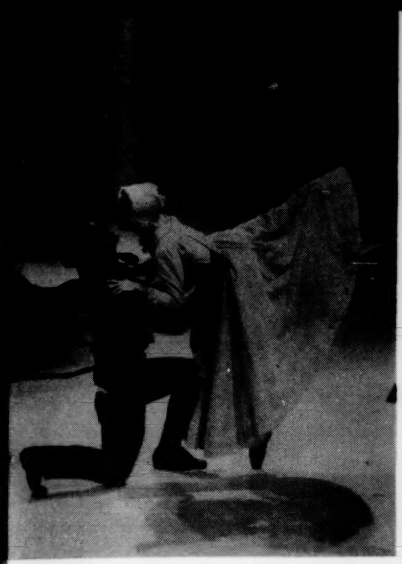
youth and vitality, the gaiety and strength which you and the company project, and which, by immediate inference, become uniquely American." One diplomat, speaking from his post in a Middle East embassy, said, very directly: "You've advanced our cause here by fifty years!"

The program (originally suggested by the ANTA Dance Panel) that stirred such response consisted of a cavalcade of Americana, previously seen in a U. S. tour, '58-'59. With style, wit and brilliant dancing, it presents interpretations based on popular music and dance of the last eighty years. The opening Minstrel Dances of the 1880s include a Stephen Foster medley and a Cakewalk. In the finale there is a sizzling Boogie-Woogie and a frenetic Lindy Hop. In between, a soft-shoe dance, the Castle Walk, the Black Bottom, movie dances of the 1930s, a Hoedown that "shakes the timbers," and other expositions of Americana in a light but very theatrical vein.

The Americans travelled mostly by two chartered DC-4s, one of which carried personnel, the other 8,100 pounds of equipment—most of which consisted of a collapsible aluminum stage structure which opened to form proscenium and light grid, light switch board, lights, curtains, costumes, props and other equipment. With travelling, rehearsals, performances, sightseeing, and a fairly constant round of receptions and occasions of social exchange —arranged mostly through our consulates —there was little time for letter writing. We were fortunate that dancer Wakefield Poole proved a fine correspondent. His letters to us give an on-the-spot record of what one member of the Dance Jubilee Co. saw and did during its most recent tour. *Lydia Joel*

Thessaloniki, Greece
October 8, 1959

What a trip this is going to be if it lives up to this first week! . . . Our charter flight arrived in Athens at 3 a.m., Oct. 2, just 17 hours after we left. Athens is already a little hazy in my mind. We had very little time there, which, mixed with the excitement of being on foreign shores, makes it even more vague . . . For our first performance, the curtain was at 10 o'clock. It was strange for us, but the late hour does make it possible for performers as well as audience to have a leisurely evening meal. . . . We made the trip to the Acropolis. It's quite a feeling to stand on the very spot where the artistic and spiritual greatness of an an-



Far left: In "Johnny Guitar," a Western tough-guy ballet, female dancers all perform on point. The melodramatic theme, recognizable to Oriental audiences through Hollywood films, proved intriguing, the toe shoes startling, especially in areas too remote to have seen ballet companies.

Left: Street scene in Nagpur.

Below: Sophisticated Calcutta, commercial and worldly, presented Dance Jubilee at a Calypso Carnival. Opening night the Governor of West Bengal, Miss Padmaja Naidu (center) arrived with the Maharani of Jaipur (right) and Lady Protima Mitter (left), and distinguished escorts.

Bottom: Cambodia's King and Queen requested a command performance. Below, King Norodim Suramarit presenting medals to, l. to r., Rod Alexander, Gemze de Lappe, Lou Kristopher and Carmen Gutierrez.

cient civilization still exists and reverberates. On another day, we found ourselves before a gate with a space about the size of a large parking lot behind it. In it were the four remaining columns and a mosaic floor of what was once Hadrian's library. I guess we were a sight to see, on hands and knees, taking pictures of the ground.

I'm writing from the veranda of the Villa Ritz Hotel in Thessaloniki. It's lovely, very small, and reminds me of the hotel in *Separate Tables*. We're six miles up in the mountains, overlooking the city and the Mediterranean. It's rained regularly since we've been in this city. The theatre, which was built by the Germans for their troops when they were here, had no work done on it since. There are holes in the roof the size of half dollars. Most of us have colds. Costume changes are so fast that we can't even use the dressing rooms, but have arranged makeshift ones just off-stage. . . . All the performances in Greece have been very well received, even though the show hasn't really taken shape yet. People seem to like the 1920s section best of all. I guess they've caught the satire, because they're familiar with it through American movies—and Rod's top hat they immediately associate with Fred Astaire. . . .

Tehran, Iran
October 20, 1959

We opened last night at the Rajh Shaw Stadium, sharing the bill with the Iranian Folk Ballet. Most of these dancers trained with William Dollar when he was in Iran. This is an excellent group, colorful and interesting to watch. . . . *(Over)*

FORMOSA: Company members watch Chinese street dance in Kaohsuing Ballet School.

CAMBODIA: In exquisite Palace pavilion, Cambodian Royal Ballet performs for their American guests immediately following Jubilee performance.

INDIA: Top view shows principal street and gate of Hyderabad, Mohammedan city in central India where the co. played for 4 days out of the 2 months they toured that country. Below: Reception in Manipur, at which Indian dancers performed.

THAILAND: Rod Alexander takes some informal lessons from Thailand's leading performer. The co. learned native dances in many countries in which they appeared, presented them with great success as the final number on the program.

DANCE JUBILEE *(Cont'd)*

We were in the Royal Palace today. It was unbelievable. The ceilings were almost all of small pieces of mirror, prism fashion. Also on display is the world-famous Peacock Throne. I've never seen so many precious jewels in one place. Dan Gordon, our conductor, asked if they were interested in selling it. Don't laugh —he's quite a shopper.

Streets here are drab and colorless, since all the houses and their gardens are hidden behind high walls. The Iranian (Persian) people are very nice to us, but it is difficult to communicate with them, since most don't understand anything but their own language—and not all can read and write that. I spent an hour and forty-five minutes trying to get a cab to drive me from the theatre to the hotel. Even the charade type of mime doesn't get any results. It's really frightening not to be able to make yourself understood. . . .

Kabul, Afghanistan
October 26, 1959

It seems we made history last night when we opened at the incompleted Kabul Theatre. The theatre proper is almost finished, but the adjoining areas, including reception halls, dining areas, etc., are not yet roofed. We were the first attraction to play the theatre, which was designed by the Prime Minister himself. The opening was a gala affair with top government officials, ambassadors, attachés, invited guests and their wives. It was the first time in the history of Afghanistan that women were allowed to attend the theatre, or any other social function for that matter. A little over a month ago the women had been told that they could break their *purdah* and abandon their *chaudri* (veils reaching from head to foot). . . . At the end of the performance the Prime Minister presented each of us with a large bouquet of flowers along with his congratulations, delivered in French. The Embassy here was happy over this gesture, as in the past the Afghanistan government has refrained from indicating any form of favor toward any one government. . . . Company is well, although dysentery has begun to take its toll. Audre Deckmann has been sent ahead to Bombay, India, for tests and x-rays for a possible slipped disc. . . .

Lahore, Pakistan
October 30, 1959

We encountered our first open-air theatre here last night. First there was a power failure, and the show was delayed an hour and a half. The audience waited patiently.

During the opening number the lights went out again. The audience again waited. This time stagehands brought out

(Continued on Page 64)

***PHILIPPINES:** Up-to-date Manila, where rock 'n' roll is already old-hat and the young people are doing the "off-beat mambo," loved the company, too. At left: Dale Monroe sings to a group at the School for the Deaf and Blind, who are obviously responding with pleasure.*

Below:
***BURMA:** Official tea in Mandalay. Gracious dancers of the Fine Arts School performed for the Jubilee Co. Their 60-year-old instructor was especially delightful and nimble. Note grass matting on stilt house in background, and co. members (Wakefield Poole, center) in native attire.*

PORTRAIT OF AUREL VON MILLOSS

Our German correspondent introduces us to one of Europe's most active choreographers

BY HORST KOEGLER

Aurel Milloss rehearses members of the Cologne Opera Ballet.

Serge Lido

In conversing with Aurel Milloss, the new ballet director in the Cologne Opera House, one is immediately aware of being with someone very unusual.

Milloss, of a rather large, well-built stature, has the good looks of someone who has until recently appeared as a dancer. There is nothing fussy or untidy about him. He is always the correct, extremely polite *grandseigneur* of pre-World War I tradition. However, he was only 8 when the assassination of the Austrian archduke at Sarajevo—not far from his south Hungarian birthplace—put an end to the epoch which created the last generation of *grandseigneurs*. Indeed, one may trace many of his character traits to his Hungarian-Hapsburgian descent (there obviously is some Greek blood in his veins, too), especially for the responsibility he feels toward the cultural heritage of the past, his international perspective, and his open-mindedness concerning the present and future of the arts.

Milloss possesses a unique understanding of today's political situation. This is not surprising if one considers that his basic intellectual education took place during the politically aware Weimar Republic, that he later had to leave Nazi Germany because of his artistic opinions and that still later he lived and worked in Fascist Italy. But his political conscience is only part of his general sensitivity to the responsibility of the artist to his time.

He was born into a cultivated family—his father was a scientist, his mother a pianist. When he was young and away from home, he had to write his letters to his father in Latin. He says today that he does not possess a natural gift for lan-

Ottawa-Rene

Milloss' initial ballet evening at the Cologne Opera House on Jan. 14 consisted of: "Venetian Concert" (left), consisting of 9 formal dances to 3 Vivaldi oboe concerti; "La Sonate de l'Angoisse" (center, seen here in rehearsal), to Bela Bartok music ("Labored and rather blurred in its soul-searching content," says our correspondent, "it is nevertheless fascinating in its use of free dance motion and intricate play of rhythms."); and "Tides" (below), to Stravinsky's "Symphony in Three Movements," costumes and decor by Hubert Berke, in which "the suffering, passive protagonist is finally destroyed by more energetic forces."

Gunter Voss

Gunter Voss

guages, and yet, in addition to his native Hungarian, he is fluent in German, Italian, French, Spanish, Portuguese, and has a fair acquaintance with English. Even more, he has read nearly all of the classics of these languages in their original tongue, as well as most of the other classics of world literature. And he quotes extensively and quite naturally from them. I personally have never met another choreographer of Milloss' intellectual caliber. While most of his colleagues might draw on an example of the 19th Century or of the Diaghilev period to illustrate a point in a discussion of choreographic problems, Milloss is more likely to quote from Noverre or Vigano, if not from Beaujoyeulx or Beauchamp.

He proudly possesses an excellent collection of first editions of historical dance publications in his home in Rome. His deep interest in the history of the dance also explains the active role he has played, and still plays, as a member of the board of directors who supervise the publication of Italy's excellent *Enciclopedia dello Spettacolo*. Milloss, who settled in Italy in 1938, refreshed himself by developing a deep knowledge of the glorious past of Italian ballet. And he himself has greatly contributed to and been responsible for much of its progress in recent years. In a land where continuous engagement as a principal choreographer at one opera house is impossible, he has, at different times during these two decades, been attached to all of Italy's major opera houses —to the San Carlo of Naples, the Teatro dell' Opera of Rome, La Scala of Milan, the Maggio Musicale of Florence, the Venice Biennale and the Teatro Massimo of Pal-

(Over)

AUREL VON MILLOSS *(Cont'd)*

ermo. He feels strong loyalty to contemporary Italy and its ballet, and continues to keep his Roman residence, even though he has now been signed as Cologne's ballet director for this and the next two seasons.

Milloss' "moment of truth" about the dance occurred when his father took him to see Nijinsky. He wanted more than anything to study, but dance training had to go hand in hand with an intellectual education, and his father saw to it that he did not neglect high school and university studies, although he finally decided to embark on a dance career before receiving his degree. Aurel worked with leading dancer-teachers Smeraldi and Guerra in Budapest, with Karalli and Romanowsky in Bucharest, and with Poljakova in Belgrade, thus already having a solid base of academic dance training when he took his first performing engagement at the Berlin State Opera, under Victor Gsovsky.

This was in the late Twenties. It was the Berlin of *The Three-Penny Opera*, and of many progressive movements. It was the then very famous society of modern artists, Der Sturm, which sponsored his first recital in 1928. At that time he was strongly influenced by Rudolf von Laban. Even today Milloss happily acknowledges the great debt he feels to Laban and his movement-in-space theories.

Only a little earlier he had received another major stimulus from a very different direction. That was from studying with Enrico Cecchetti in Milan and Turin. It was, in fact, the *cantabile* quality of Cecchetti's enchainements that made Milloss realize that the academic dance might well be something more than a combination of positions. And it set him to realizing that Cecchetti and Laban had much more in common than either of them or their followers would have been willing to admit. Milloss' pursuits, as dancer and as choreographer, since then have been dominated by a search for a true synthesis of these seemingly conflicting approaches, which he calls the *danza accademica* and the *danza liberata.*

Having entered the dance profession at the Berlin Opera, at that time considered at the very top level of theatres, he decided to make up for his lack of practical experience through hard work in the German provincial opera houses. These included Hagen, Duisburg, Breslau (where he created his first ballet), Augsburg and Dusseldorf.

He left Germany in 1935 and returned to Hungary. He worked at the Budapest Opera House and at the National Theatre (which has a dance company for those theatre productions which require dance or rhythmic action groups). It was at this time that he met Bela Bartok. Milloss remembers many details from his various encounters with Bartok, who was a passionate enthusiast, and scholar, of Hungarian folk dance and music. Asked once by Milloss why he had not written any ballet music after *The Wooden Prince* and *The Miraculous Mandarin*, the composer answered: "Why should I write special ballet music when the dance governs every note and evcry phrase of all my music?"

But it was the south of Italy and its pervasive cultural heritage that led Milloss to maturity. In between his engagements at all of Italy's leading theatres, he made frequent dashes abroad to work with the Royal Opera House in Stockholm, Les Ballets des Champs-Elysées, the Grand Ballet du Marquis de Cuevas, the Teatro Colon of Buenos Aires, the Teatro Argentino of La Plata, and to create a special Brazilian company, the so-called Ballet do IVo Centenario de Sao Paulo, in 1954.

And now, after twenty-five years, he has once more returned to Germany. So far the comeback has been a triumph. And his future in Germany is looked on with enormous interest.

In many long talks I have had with Milloss in Germany and in other countries, I have always been impressed by the depth of his feeling for the dance. At the sarcophagus of Michelangelo in Florence's Santa Croce, I heard him murmur, "And what has ballet created to compare with the works of this genius?" And sometime later in our walk through this marvelous city, he remarked: "Perhaps Vigano is the nearest that ballet has come to producing a genius—but what do we know about him?" Yet it is doubtful that there is anyone living now who knows more about Vigano than Milloss himself, and Vigano's *Creatures of Prometheus* (which Beethoven composed for him) runs like a thread through all the stages of Milloss' career. He gave the work an early try at the Augsburg Stadttheater in 1933. In 1940, for a Rome production, he buried himself in the archives of the Vienna Hofbibliothek, where he discovered many completely forgotten documents concerning the premiere of the work in 1801. From these he took his inspiration for his own production, which he has subsequently revived in Budapest, Buenos Aires, Milan, Florence, and, last year, for a Greek theatre circuit in Sicily, where it was performed in appropriate open-air surroundings.

Milloss' creative output is enormous. His list of productions (he has also often acted as a director of opera) is over the ten dozen mark. Although he is the first to say that he will be happy if he is remembered for just some of his ballets, he need not worry about that, for if only because of his collaboration with foremost composers and designers, he has a secure place in the annals of Italian history. He has worked with such composers as Casella, Previtali, Petrassi *(Coro di morti, Portrait de Don Quichotte, La Follia di Orlando)*, Dallapiccola *(Marsyas)*, and Roman Vlad. Among the painters with whom he has worked are such front-rank artists as de Chirico, Severini, Clerici, de Pisis, Scialoja, Prampolini and Afro, who has revolutionized modern Italian scenic design.

While one finds every type of dance spectacle represented in Milloss' work — from his *Ballet Without Music* (in 1940) to Lulli's ballet-opera *Armide* — it is his Bartok ballets which are closest to his heart. He has, of course, produced *The Miraculous Mandarin* and *The Wooden Prince* several times, but time and again he has turned to Bartok's concert music, to which he has created some of his finest compositions.

Since he strives for complete integration of ballet within the cosmos of contemporary art, he is very opposed to those so-called balletomanes who are interested only in prodigious technical feats. This does not mean that he tolerates any technical sloppiness. He is a severe disciplinarian, a fastidious worker, and a master of his craft. He detests charlatanism wherever he finds it, but is full of praise when he senses greatness in the work of his colleagues, as he does with most of Balanchine's and Robbins' output, and with specific works by Massine, Nijinska, Tudor, Ashton and Martha Graham. He deeply regrets that none of his international

(Continued on Page 60)

Spessivtzeva

Remembered with Pavlova and Karsavina as one of the twentieth century's Three Graces, and considered by many the greatest of the three

BY DALE EDWARD FERN

PART II

By 1933, the orphaned world of ballet, still mourning the death of Diaghilev, was already making remarkable recovery from its shattering loss. It was finding a home again. Ballet in England had definitely taken root. The faltering children of Paris had discovered a new father's face behind the scrubby red whiskers of Christian Bérard. And most of the Russian dancers who had comprised the substantial core of Diaghilev's enterprise acknowledged a new godhead in the three persons of Col. W. de Basil, René Blum, and Leonide Massine. The course for the future was well charted.

Anna Pavlova had died in 1931. Her husband and manager, Victor Dandré, was left responsible for her already booked itinerary through Java and Australia. The most demanding challenge facing Dandré — and this was virtually an impossible one — was to find a substitute for his and the world's much loved Anna. He invited Olga Spessivtzeva to meet that challenge and to carry *her* dancing to an audience that had waited expectantly for — Pavlova!

It was a promising invitation, but one which turned out to be only another in the series of many misfortunes, fated misfortunes, in the career of Spessivtzeva. Time and destiny conspired relentlessly against the woman.

She had just completed a season in London that was of immeasurable worth. There the young Markova and Dolin had observed Spessivtzeva's performance of *Giselle*, and for these youngsters it had been a thunderous occasion. They could hear it reverberating in their own futures. But by the time Spessivtzeva could step literally into the shoes of Pavlova and bring to her own quiet connoisseur's renown the shouting world's acclaim, something frightening and unpredictable became apparent in her behavior.

While she was performing in Sydney, in October, 1934, she began to improvise extraordinary choreography of her own. She created chaos among her colleagues by injecting these inventions of her fancy when they were least expected, even during the performance of those classics which heretofore she had regarded as sacred and unalterable.

She also complained of paralysis in her feet and legs, and lived in constant terror of their amputation by invisible savages. These dreadful anxieties she confided in letters to her mother in Russia. In a short while, however, these peculiar impulses left her, her fears subsided, and letters to her mother changed. Her affliction was judged a temporary one, a terrible something that had passed. To all outward appearances, she seemed to be in perfect control of herself again.

She continued to travel back and forth across the world, as if in flight she might be able to escape the hound that pursued her. She concertized briefly in Paris with her own company, and then went to Buenos Aires. There, in July, 1937, she gave what had to be her last performance. The flight and the race were over; the beast had caught up with her, and won.

The Dancer in Retirement

She retired to France—to the city of Paris and the Mediterranean beauty of the Côte d'Azur—which she still cherished as one of life's undiminished pleasures. When the threat of another war began to frighten her, she moved to New York, where she was protected and relieved of all responsibilities by an American friend named Brown. For a while she enjoyed a peaceful escape from the harassment of a career to which she was never temperamentally suited and in which she was certainly never very happy. She was perfectly harmless, gentle, sometimes withdrawn, sometimes alarmingly distraught while her mind was beseiged with fantastic and ungrounded delusions. But in an hour or a day she would be cheerful again, relishing the new leisure that had come into her life, the dearer for having come so late. She lounged in her suite in oriental kimonos, and when she was so inclined, found an amateur's delight in Japanese painting.

Mr. Brown remained her constant companion and afforded her the gracious and quiet manner of living that was as becoming to her real personality as it was certainly indispensable to her health.

Periodically, however, she was obliged to leave New York and rest for several weeks at a time in a private sanatorium. This, too, was a leisure of sorts for her, and a further escape: from the man who was the absolute essential to her survival in an alien world, but whom she had grown to resent, if not to loathe, as another master in a life that had from the beginning been crowded with absolutes and despots. Then, during one of her absences in 1940, Brown abruptly died.

Spessivtzeva returned to New York where she hid herself in a hotel room. She refused admittance to her friends; she denied she even knew them. She had resolved to confront her Furies in isolation.

Friends intervened. They had to. Today, understandably, she resents their interference and holds a relentless hostility towards those whose obligation was as inescapable as it was wretchedly unpleasant, as horrendous for them to recall as

(Over)

Dorothy Wilding

In "Pavane," created for her by Fokine.

SPESSIVTZEVA *(Cont'd)*

for her to bear its consequences. Spessivtzeva was taken to Bellevue, and from there was transferred to a state institution in the spring of 1942. She is there now.

* * *

Cruelly capsuled, these two brief chapters make up the sum of her professional life. There is a biography of her by André Schaikevitch, published in Paris and already out of print, which exists in some exclusive collections.(1) His editing of the facts and some of his conclusions, however, are not unanimously approved by her closest associates. For the mysteries of Spessivtzeva's life remain dark mysteries. Everyday she is still confronting them, reassembling and altering them to suit her morning's fancy, eventually discarding all cognizance of a dancer's life. Whatever last contentment she has found—the only explanation she will recognize—lies in the handiwork of God.

Since practically her infancy, Spessivtzeva has been a child of the spirit and something of a mystic. Even outwardly it has been apparent in the remote preoccupation of her eyes and in the melancholy inclination of her head. Other chroniclers of her life have said that her first childhood desire was to enter a convent and to seek in withdrawal a perfection that had nothing whatever to do with perfection in craft, and technique, and art. But today, out of modesty perhaps, she denies that she ever held such a lofty ambition. She denies it emphatically. But the dancer who was once a celebrity on the world's most famous stages still finds her vastest pride in a constant image of herself that is all spirit, not too far removed from what might have been her only true vocation: in an eternally wedded image of Jesus and Olga. No pedantic analysis of any art can penetrate that. No tribute can come near to it.

The Sad Interim of Waiting

Today she is 64. Her face, like Garbo's, is indestructible. Her hair, a little gray, has never been cut. She wears it as she always did, like a sylphide. Her hands have lost none of their expressiveness; they gesture with wit and emphasis, and with tragedy when the moment is tragic. Her spine remains erect, never touching the back of her chair. But at every new encounter, she has the startled look of a militarily disciplined, obsequious, and bewildered child.

Given a little confidence, however, and the assurance that she is with a friend and not a fiend, her personality reasserts itself and an amazing woman emerges.

Her memory is astonishingly accurate. She recalls the details of Bakst's dresses for her Aurora, the season of every premiere, the name of the dancer in the most negligible role. Her critical faculty never fails her; she knows which of her ballets were significant and which were the whim of a season. Long ago she learned to separate the diamond from the rhinestones, so her memory is never cluttered with inconsequentialities. This fastidiousness of memory, however, can function only when she speaks of the early years; what has transpired in the world or in her own life since about the middle of the 1930s is like fog, or a vacuum. But then, there has been very little since then that she would *like* to remember.

The first appearances of Isadora Duncan in Europe, for instance, are clearer in her memory that what she may have had for lunch the day before yesterday or whether she had been for a walk the day before that. The momentous experiences are there in total recall. But the pathetic exercises of daily living which she must practice merely to maneuver herself from one day to the next, these are obliterated and gratefully forgotten with the coming of every new morning.

She has a sense of humor, too, a mischievousness which is irrepressibly feminine. Her eyes ignite with real Russian fire and a smile is insinuated at her mouth when she recalls a romantic indiscretion which occurred within a ballet company thirty years ago and which she, the wise one, knew all along! And when she is asked what she thought of the great Isadora, her reply is concise: "*Elle marchait.*" (She walked.)

Photographs of herself, however beautiful or however treasured by her admirers, count as nothing. There is not one souvenir of a ballet career in her possession, not a program, not a snapshot, not a newspaper clipping or a pair of shoes or a ribbon from a bouquet. Let a visitor men-

1. There are also noteworthy studies of Spessivtzeva by Leandre Vaillat (1944) and by Serge Lifar (1957), both published in Paris.

tion any of these, and she will only raise an eyebrow indifferently and proceed to what she deems "serious matters."

Her sentences pour forth in a difficult mixture of Russian, French, and English. It is confusing, to say the least, and often one's first impression is that this is all gibberish and nonsense. But after reflecting a little while on what she has said, as one would ponder difficult and obscure poetry, the meaning becomes startlingly clear, and the logic unassailable.

She has gone to painstaking effort to isolate herself from her other patient-companions. She is always one apart. She is addressed by her Christian name only, and the word "Spessivtzeva" is spared defamation by those who could not understand. That she can remain anonymous and contain her serenity is one of the blessings of a life determined by delusions. She exists where she wants to exist. One must reason that she has been spared by the grace of God any conscious acknowledgment of her present predicament. Sometimes the hospital is her own private estate, overrun by trespassing, common strangers. On a more lucid, but sadder, morning she will smile hopelessly at her surroundings and observe cynically, and so rightly: "This is not the Côte d'Azur!"

She writes poetry now and takes her literary pastime very seriously. One is never allowed to read what she has written, but the poems are there. One sees the pages pencilled in Russian, and they are meaningful to her. And one is grateful for the flight they afforded her.

Virtually no one visits her today, and in a sense that may be just as well. In the past, one or two dancers would come for a Sunday afternoon, but their professional reminiscences admittedly bored her, and her patience is easily exhausted. The things which concern her today are *ultimate* concerns, not ballet dancing in Monte Carlo. The one friend who does still come to visit her and whose friendship dates back to the days in St. Petersburg is, fortunately, more of a friend than a former colleague. In the course of the conversation during their most recent visit, Spessivtzeva allowed herself to say in words what she has reflected upon in solitude, and borne, without an answer: "Does it mean that I shall be here always, until the end, until I die?" One trembles at the prospect that the idly curious might ever come to call. What could they answer, or presume to ask, after that?

Mentioning this private instance of her grave and inevitable concern is not to imply that today she is without interests, or convictions, or even enthusiasm. In one afternoon, logically and intelligently, she will still speak passionately of such diverse matters as Macedonian history, the jewelry of Fabergé, the Revolution and Cantonese syphilis, the fashion styling of Lanvin and how it was superior to that of Chanel, the private life of Matilde Kshessinskaya, the Romanoffs, Italian opera, American geography, Charlie Chaplin, and her own weakness for rose diamonds.

One day she was uncommonly erudite. She had been shown what was presumed to be a Russian icon, one of those treasured religious paintings which the Orthodox Christians have venerated for centuries. She explained why, technically, the icon was *not* Russian, but Greek, and then proceeded into a theologian's explanation of how Greek and Russian orthodoxies differ—a difficult feat even for a scholar!

Sometimes her remarks are not so reasonable. Her own lineage is a continuous source of confusion to her. One day she belongs to an ancient line of Egyptian kings (one remembers that early in her career she danced *La Fille du Pharaon*); another day she is her own father Alexander's daughter and pure Russian; another day she is a descendant of Pushkin. But a carefully chosen word will dispel her confusion. Then, like a reward for delivering her from some persistent pursuer, her keen, disarming, and even enviable intelligence will come to light again in a barrage of scintillating conversation, uncovering the vast and impressive culture of an extraordinary woman, one who perceived many years ago that immortality is a thing art can offer to no one.

THE END

Olga Spessivtzeva as Giselle, London, 1932.

Dorothy Wilding

CHINESE BALLET EVOLVES

The Hunter (right) kills the mountain goblin, rescuing the Maid of the Sea (left).

A classic pas de deux in a Chinese fairy tale, a folk dance on stilts à la seconde, pirouettes in discreet chiffon pants beneath a Chinese lantern—like eating paté de fois gras with egg foo young?

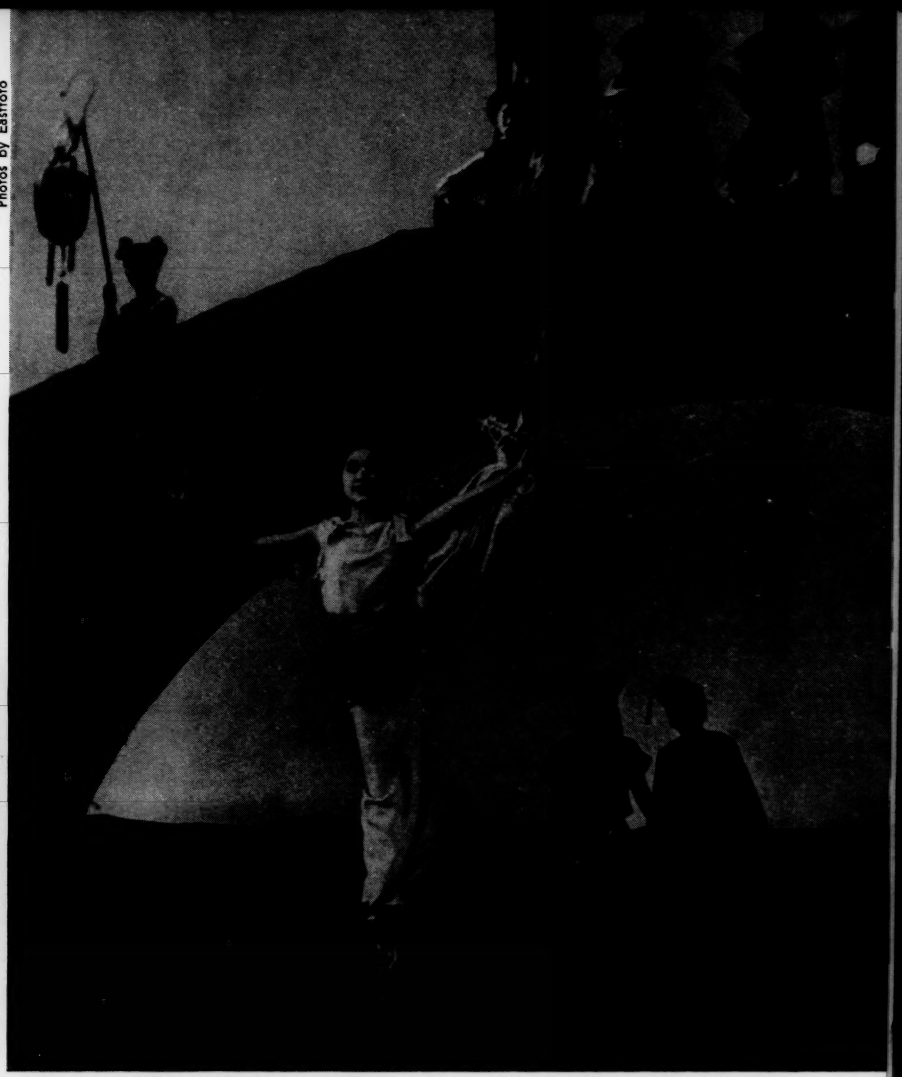
As these photos from Red China show, the combination of Chinese movement stylization and the classic ballet does not look nearly as strange as it sounds. It has, in fact, a fascinating charm all its own.

In the capital city of Peking, a full-evening ballet titled *Maid of the Sea* was recently premiered by students of the Peking State School of Ballet (see May '57 issue for class photos of this Soviet Union-oriented school, which combines academic and dance training). The music for the ballet was played by a Western-type orchestra of sixty students from the Peking Central Conservatory of Music. The production was directed, according to our report, by "Soviet expert" P. A. Gusiev.

The libretto of the ballet reads: "The Maid of the Sea, the heroine of the ballet, came to the seashore every morning where she met and fell in love with a hard-working and brave young hunter. However, the wicked mountain goblin tried with all means to obstruct the marriage between this pair of young lovers, because he wanted to seize the attractive young maid. Finally the young hunter killed the mountain goblin and married his beloved."

Photos by Eastfoto

The Maid of the Sea gratefully invites the Hunter to her home in the sea.



A lavish wedding is the happy ending to this traditional Chinese fairy tale. Here a young stilt dancer entertains the couple in a divertissement. Note attendants in Chinese dress seated above the arch, the Chinese lantern at left.

Left:
A joyful pas de deux is danced by the Hunter (Wang Keng-yao) and the Maid of the Sea (Chen Ai-lien) when they are at last free from the menace of the goblin.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

BERTRAM ROSS

Late April brought another anxiously awaited New York season by Martha Graham and Company. Foremost in the male line-up among its talented personnel is Bertram Ross, who is featured in both of Miss Graham's new works, *Alcestis* and *Acrobats of God.*

Bert was born in Brooklyn, N. Y., the borough across the river, where the prolific management of the Academy of Music is always on the lookout for leading attractions. From childhood, Bert was exposed to almost all that was presented there—orchestral concerts, theatrical performances, and dance programs.

His mother had studied for a career as a concert pianist, but marriage precluded this. At the earliest possible moment, Bert began piano lessons.

But during his later high school years, Bert became more interested in painting. When the U.S. Government issued a call for young art students to assist in the war effort, Bert went to Washington, D.C., to work for the Coastal and Geodetic Survey—painting maps. And when he later was drafted, and found himself stationed in Germany, his experience was put to good use. He helped prepare "the" map given to the Russian general at the historic Elbe River joining of American and Russian armed forces.

Returning to the U.S. in 1947, Bert continued his study of painting under the G.I. Bill of Rights, at the Art Students League.

When the next of the always too infrequent seasons of Martha Graham & Co. took place, Bert found himself attending performances regularly. He had seen the Co. once before, while he was employed in Washington, and a deep impression had remained with him. Now he thought he would like to work with the Co., designing and painting scenery.

When he first began to paint, dancers were his most frequent subject. And when he was in the Army overseas, he staged a WAC revue, furnishing the skits, lyrics, dances and costumes himself. And now that he was painting once again, he showed a penchant for abstract dance figures.

Why just paint dance? Do it! Urged on by a dance-conscious friend, he applied for further G.I. aid to enable him to take dance classes at the Martha Graham School.

After one busy year of learning and practicing, he was asked to substitute for an ailing dancer on a Graham Co. tour.

Bert took over what was the first of his solo parts, that of Mad Tom, a highly dramatic role in *Eye of Anguish* (a work on the subject of King Lear). And so this imposing, six-foot, well-proportioned dancer started his performing career in the field of modern dance. Excelling in dramatic roles, he was soon to become an important asset to the Co.

After several subsequent cross-country U.S. tours, the Co. took off for Paris, but an injury to Miss Graham caused cancellation of the proposed tour of Europe. Home again, Bert found employment lasting several months in the Broadway musical *Bless You All,* for which Helen Tamiris was choreographer.

In 1954, its leading exponents joined forces for the Season of Modern Dance at N.Y.'s Alvin Theatre. Bert's services were much in demand, and during the course of the month's engagement, he was working for three choreographers and performing on every program. For Nina Fonaroff, he was dancing in *Lazarus.* For Pearl Lang, in *Legend* and in *Rites.* And for Martha Graham, in *Appalachian Spring, Diversion of Angels, Night Journey, Canticle for Innocent Comedians* and *Voyage.*

And then the Graham Co. embarked on a long and highly stimulating European tour, which enabled them to show their repertoire to a brand new audience, for the most part unfamiliar with the modern dance form. The Co. appeared in Western Europe and Scandinavia. During this tour, Bert added the role of the Lover in *Letter to the World* to his roles.

In 1955, there was another N.Y. season by the "greats" of modern dance, this time at the ANTA Theatre. Bert again appeared in Pearl Lang's *Legend,* in Miss Graham's *El Penetente* (as the Christ figure) and in her *Seraphic Dialogue* (as St. Michael).

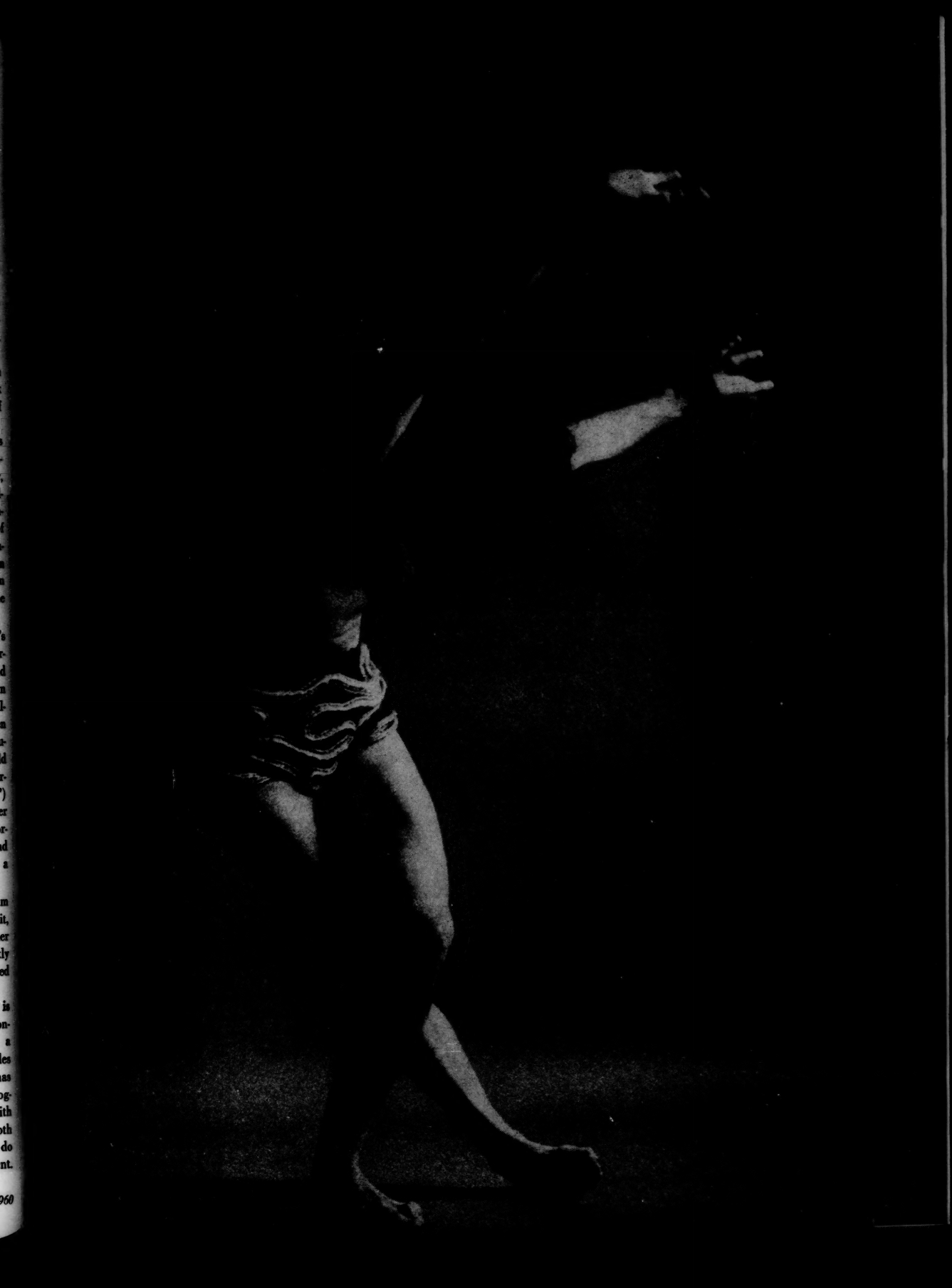
Following brief engagements in Boston and at the Hollywood Bowl, the Co. took off for a 4-month-govt.-sponsored tour of the Far, Middle and Near East.

Bert has frequently danced on TV. His very first appearance was on the An Evening with Richard Rodgers spectacular, where he danced the Villain opposite Valerie Bettis in "Slaughter of Tenth Avenue," and also in a production number of "Falling In Love With Love" which featured Vera Zorina. He has worked for John Butler on the Steve Allen Show and on Camera 3, and On Look Up and Live, he again performed Pearl Lang's *Rites.*

In the spring of 1958, Miss Graham's *Clytemnestra* was premiered. Bert performed the two roles of Agamemnon and Orestes in this first full-evening modern dance work. A return visit to Israel followed during the summer of 1958, when the Co. performed to most receptive audiences wherever a suitable stage could be located. And last spring, Bert portrayed Bothwell ("The cause of it all") when the Graham dancers appeared in her Mary of Scotland section of *Episodes* choreographed for the NYC Ballet Co., and again during the fall, 1959, season — a unique and enriching experience.

Bert is featured in the three Graham films: first, in the informal studio visit, *A Dancer's World;* then as the Preacher in *Appalachian Spring;* and most recently as Oedipus in the soon-to-be-released *Night Journey.*

Although his choreographic activity is currently at a standstill, he was responsible for three numbers performed on a concert program shared with Linda Hodes and Tao Strong some time ago. Bert has lost none of his enthusiasm for choreography and painting, but his affiliation with the Graham Co., and teaching classes both at the Graham School and at Juilliard, do not permit him much free time at present.



REGIONAL BALLET — USA

A Monthly Feature

SPRING RETURN

Southeastern Regional Ballet Festival celebrates fifth anniversary in Atlanta, city of origin

BY DORIS HERING

PHOTOS BY JACK MITCHELL

The veranda of the Georgian Terrace Hotel in Atlanta is spacious and serene. White-haired residents sit quietly watching guests arriving and departing. Bellhops walk at a comfortable pace to greet the new arrivals. The elevator operator often slips away from his perch for a refill in his endless procession of cokes.

Into this timeless atmosphere, on April 1, there arrived a group of nearly two hundred teen-agers . . . and as many or more adults.

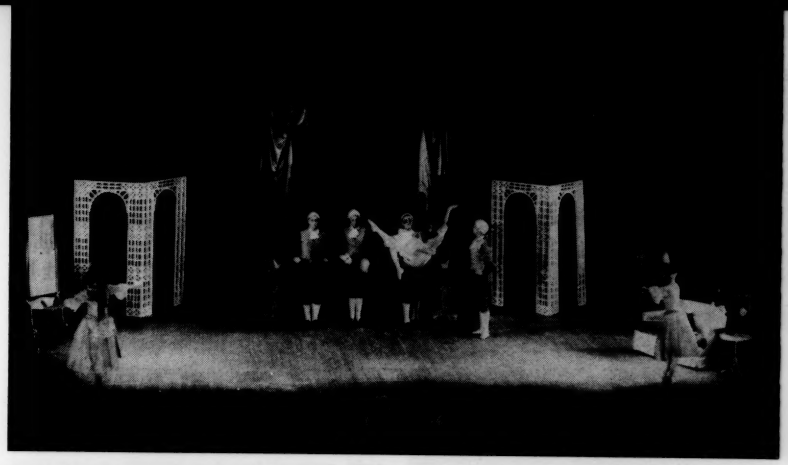
For that week-end, the Georgian Terrace suddenly came alive. Early in the morning, the young people scurried out, satchels in hand, and quickly spanned the three blocks separating the hotel from the Tower Theatre. Late in the afternoon, they would return, tired from rehearsing, and with just enough time to bathe and eat and dash back to perform.

When they weren't rehearsing, they were running off to participate in a composition workshop, or massing outside the hotel's banquet room for a post-performance buffet, or standing in ever-changing clusters in the lobby.

In other words, the Southeastern Regional Ballet Festival had again descended upon Atlanta, just five years after it was founded there. The original festival was sponsored by the Atlanta Civic Ballet. This year's festival was under the aegis of the Southern Ballet of Atlanta. During the intervening years there have been two in Miami and one in Birmingham.

At every cross-currented gathering there are certain key moments. Swift, sometimes unexpected, they condense the true meaning of the project.

Top to bottom: "L'Esprit de la Valse" (Civic Ballet of Central Florida); "Deo Gratias" (Atlanta Civic Ballet); "Cindy" (Atlanta Concert Group).



There were two such moments in Atlanta. One occurred during the workshop on Saturday morning, April 2. The other happened at midnight of the same day.

In the workshop, the leader had given the dancers ten minutes to create studies based upon a specific structural problem. What emerged were not exercises but radiantly sincere little dances. The degree of creativity among these young people and their willingness to accept the challenge of the unfamiliar was deeply affecting. It dramatically re-emphasized the need for the regional ballet festivals to open doors to creative development.

Later that same day, there was a post-performance dinner at the Atlanta Athletic Club. From our vantage point on the dais, we watched the dancers filing in, morning-bright in their party finery. As they assembled around the candle-lit tables, we realized how important it is for adolescents to be able to share a consuming interest in dance with others of their own age—and to widen their horizon by performing away from home.

The performances at a regional ballet festival are designed to attract the general public. In order to insure reasonably high standards, the festival executive board each year chooses an adjudicator, a qualified non-affiliate who travels to each member group and selects or rejects works for the festival.

This year's adjudicator was Alexandra Danilova. With perhaps an extra measure of generosity, she selected twelve companies out of an offered thirteen. One of these, the Jacksonville Civic Ballet, later withdrew. *(Over)*

Top to bottom: "Sans Souci" (Nashville Ballet Society); "Bandit and Ballerina" (Southern Ballet of Atlanta); "Claytonia" (Louisville Civic Ballet); "Evolution in Fantasy" (Jacksonville Ballet Guild).

Top: Mme Alexandra Danilova, who selected the works for this festival, chats with George Balanchine, artistic dir. of the NYC Ballet. Mr. Balanchine attended the festival to "scout" possible candidates for Ford Foundation scholarships at the School of American Ballet. He selected Ann Burton and Carol Todd of the Atlanta Civic Ballet and Linda Willard of the Jacksonville Ballet Guild.

Bottom: New president, William Habich (Louisville Civic Ballet) sets dates (Apr. 7-9, 1960) for sixth annual festival in Louisville.

SPRING RETURN *(Continued)*

The two evenings (April 1 and 2) contained a total of nineteen items. The general impression was of well-trained dancing and a hearteningly professional attitude toward the stage. But too many of the company directors are relying upon musical chestnuts. Too many, in selecting costumes, adhere to strips of chiffon wafting from leotards or flapping in layers from bodices. Too many resort to swags of drapery, classic-type columns, and one-dimensional painted drops or set-pieces as decor. Too many approach choreography as an arrangement of steps, rather than an organic entity.

In other words, the regional ballet movement is beginning to produce fine dancers. Choreography and its attendant stage elements should be the next areas of exploration.

Dorothy Alexander, artistic director of the Atlanta Civic Ballet, makes an effort to be more than merely diverting in her choreography—to use it as an instrument of life-awareness. Her latest work, *Deo Gratias,* drew parallels between the turning of seasons, the treading of life . . . and death. For continuity, there was a poet (Robert Barnett) wandering through the changing landscape. At times Mr. Barnett seemed too consistently a spectator, and it was difficult to tell whether his lack of involvement was his own fault or that of the choreographer.

Deo Gratias began in tide of summer, with delicate green-clad creatures gazing upstage as though transfixed by a distant horizon. They were mildly engulfed by an autumn bacchanale with the poet catching a nymph (Carol Todd), in trusting flight, from her partner's arms.

Barbed winter-figures filled the shadowy stage and summoned the swan of death (Virginia Barnett). In her shuddering dance, which ended in a sudden fall from her partner's shoulders to the floor, Miss Barnett brought the only decisive note of drama to the work.

It was clearly with spring that the choreographer's heart resided. A skylark (Ann Burton) poised high above the stage, then descended momentarily to challenge the poet into the air. The solo for the skylark was a thing of shimmering loveliness, and Miss Burton performed it with an air of joy-sprung discovery. If only the group passages of *Deo Gratias* had achieved the level of the solos! As it was, they were weighted by conventional, often too predictable, movement.

The Atlanta Concert Group under Ruth Mitchell Kimbrell had the misfortune of breaking its tape during a jazz work entitled *Conversation.* But even the brief fragment indicated an advance in the company's sense of group rhythm.

And while the second work, called *Cindy,* bore overtones of Agnes deMille, one could sense a definite growth in Miss Mitchell's sense of composition.

Based upon a ditty of unrequited love, the work began modestly with couples strolling, parting, drifting together, to the strains of a singer (Nancy Collier) accompanying herself on a zither. The second section brought a jarring element as the orchestra took over from the singer. And from here on, the dance veered between the two musical media and between a meaningful simplicity of gesture and a tendency to embroider. The ideal concluding episode would have been the duet for two girls kneeling, sitting, and reaching into darkened space.

The Ballet Guild of Jacksonville met a new challenge this year. Heretofore accustomed to the physically demanding and strongly stated choreography of its artistic director, Betty Hyatt Linton (now on leave of absence), it tackled a lyric vein in *The Fisher* by associate artistic director Oldyna Dynowska and in *Evolution in Fantasy* by Mervyn White Rickard.

Miss Dynowska selected a theme nicely suited to young dancers—the encounter of a fisherman and a mermaid. And there were passages with an attractively sculptural quality for Linda Willard as the mermaid and Todd Butler as the fisherman. But the group patterns seemed scraggly in their arm-waving simulation of the ebb and flow of water.

A mushroom with flickering dewdrops of light dominated Mervyn White Rickard's *Evolution in Fantasy.* Miss Rickard's ballet dealt with the renewing life-cycle as symbolized by caterpillars, dragonflies, and a moth, all presided over by Life. There was much emphasis upon spectacular winged costuming. But the solos for Leona Lucas as Life wove like a clear-spun song through the other antics and indicated that with more concentration on dance and less on Loie Fuller effects, Miss Rickard has a choreographic potential.

The surging Khachaturian *Masquerade Suite* was an inordinate challenge for the young members of the Civic Ballet of Central Florida. In their whirling *l'Esprit de la Valse,* choreographed by director Joseph Levinoff, they met the challenge with admirable discipline, but with insufficient technique to blend music and movement.

The Louisville Ballet is the only group in the festival organization without a permanent artistic director and consequently without a resident choreographer. This year it bridged this gap with guest works by Fernand Nault. Mr. Nault also helped the company to achieve a new and vital performing level.

Two of the sections in his lyric work, *Claytonia,* revealed the festival's finest

dancing and most searching use of movement. Performed to a lovely and unfamiliar Grieg suite, the ballet had the freedom of a vernal breeze. Dancers joined and parted with an air of soft melancholy. Two of them, Jean Lee Schoch and John Whittenberg, entwined in a pas de deux that balanced intimacy and classic detachment. He bore her off in a delicately poised horizontal line, and the group returned in a soaring finale.

Embarking upon the treacherous territory of dance humor, Mr. Nault's *The Lonely Ones* spanned a gamut between sophistication and naiveté. Most effective was the beginning with a girl standing in near-darkness, a mobile of sly eyes revolving casually about her, black-swathed men lying at her feet.

The second and third sections, with their comments upon love's insecurities, seemed to be building toward an impressive final statement. But, instead, Mr. Nault concocted an irrelevant little competition for exponents of three idioms.

Good taste pervades the work of the Memphis Civic Ballet. Although there is little striving for depth and daring, there is an unfailing interest in form and a nice refinement of stage image. In *Astromythos,* choreographed jointly by Eloise Ramsey and artistic director Manolo Agullo, the girls stretched one arm up in the gesture used in the opening of Balanchine's *Serenade.* But the device was so aptly used that it did not seem derivative.

A man (Charles Kirby) wandered among the figures and lightly lifted a girl (poetically danced by Gloria Rogers). They linked arms and subsequently melted into the group.

Charles Kirby's *Allegro Venetiana* was delightful in concept but insufficiently developed in design and mood. There were six curtained doorways designed by Mr. Kirby and Jane Turnage. These were the domains of Harlequin and his five amours.

It was a dance of hide-and-seek flirtation that could have made pertinent (and impertinent) comment if Mr. Kirby had more precisely differentiated his relationship with each woman.

The regional ballet companies are an admirable proving ground for neophyte choreographers. But the acceptance of Robert Pike's *Ballet Orientale* for the festival was somewhat premature. Performed by the Miami Ballet, the work was a pseudo-oriental pot-pourri elevated principally by the quality of its dancing, led by Mr. Pike, Carole Sellers, and Shirley Sanders. Mr. Pike has a certain facility with movement, but this is a comparatively ineffectual commodity when not related to freshness of content.

Footmen, maids, and a butler cavorted to the Rosenkavalier Waltzes in *Sans Souci,* choreographed by Albertine Maxwell for the Nashville Ballet Society. The movement style selected was a bit too brittle for the lushness of the music, and the contrast between the nicely polished dancing of the three girls and the far-from-secure dancing of the footmen detracted from the total impact.

Edith Royal, director of the Royal Concert Group, paints her dance designs in the primary strokes of Radio City Music Hall, rather than in the more subtle shadings of classic ballet. But within this context, her *Frivolité* was effective.

The dancers had a brisk enthusiasm as they formed straight lines for unison jumps and emboités. Miss Royal, in a Pierrot costume, performed an inventory of leaps and turns with an occasional "woe-is-me" gesture to her face. She ended dejectedly on the floor, only to be rescued by two girls who enlisted her in a trio that amusingly contrasted her diminutiveness with their height. The work concluded with a diagonal ballabile.

The Southern Ballet of Atlanta has improved remarkably in style since its last festival appearance. But it still tends to use eye-catching decor and costumes as a camouflage, rather than as an integrated element in its choreography.

Although *Bandit and Ballerina* was visually as variegated as a jar of barley-sugar, we preferred the less theatrical *Burnt Mountain Suite.* It more specifically emphasized dance and musical values. Throughout, the dance patterns were simple, casual, clean of line, and vital.

Bandit and Ballerina, inspired by romantic lithographs of Perrot and Grahn in *Catarina,* was a trifle confused in point of view. One could not really tell whether it was an attempt to capture period flavor or to satirize it. In either case, choreographic detail was often sacrificed for theatrical effect. The leading roles were en-

(Continued on Page 55)

Top to bottom: "Frivolite" (Royal Concert Group); "Allegro Venetiana" (Memphis Civic Ballet); "The Infanta" (Steeple Arts Ballet of Birmingham).

Carole Sellers and Robert Pike (Miami Ballet) in "Ballet Orientale."

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Festival host, Pittman Corry (Southern Ballet of Atlanta) addresses final banquet at the Atlanta Athletic Club. Surrounding Mr. Corry on the dais were, l. to r., Mrs. A.H. Wade (vice-pres. Southern Ballet); Albertine Maxwell (Nashville Ballet Society); William Habich (Louisville Civic Ballet); Betty Linton (Jacksonville Civic Ballet); Dorothy Alexander (Atlanta Civic Ballet); Ben Sommers (Dance Business Group); Lottie Hentschel (Southern Ballet); Anatole Chujoy (Dance News); Alexandra Danilova; Doris Hering (Dance Magazine); Alexi Ramov (Scranton Ballet Guild); Karen Conrad (Southern Ballet); Alice Bingham (Dance Business Group); Tyra Troy (festival sec'y); Thomas Armour (Miami Ballet); Mrs. C.S. Glisson (pres. Southern Ballet). Among other groups represented at the banquet were Dance Masters of America, Dallas Civic Ballet, Houston Civic Ballet, Charlotte (N.C.) Civic Dance Theatre, Mobile Civic Ballet, Macon (Ga.) Ballet Guild, Ballet Guild of Columbus (Ga.), Birmingham Civic Ballet.

SPRING RETURN *(Continued)*

compassed with spirit by Pittman Corry, Karen Conrad, and Tamara Gunsard.

Both programs began with a trio performed with charm, though with minimal precision, by members of the Steeple Arts Ballet of Birmingham. The work, called *Militaire*, was choreographed by Lola Coates, as was a more ambitious contribution called *The Infanta.*

Based upon the Oscar Wilde *Birthday of the Infanta*, the work clung to a long program note, rather than taking off on its own. The only truly effective element was the little dwarf (sensitively performed by Pam Walbert), but she was required to carry too much of the dramatic continuity on her own shoulders.

Every group that undertakes the running of a festival automatically commits itself to a gigantic job of organization — billeting guests, arranging parties, dinners, performances, meetings, conferences, workshops — and transportation to and from all of these. This year's festival president, Pittman Corry, assembled a wonderfully smooth-functioning committee. It was led by Karen Conrad, co-director of the Southern Ballet of Atlanta, and Lottie Hentschel, associate director. And the multitudinous sub-committees were spearheaded by Mrs. C. Stedman Glisson, Jr., Mrs. A.H. Wade, Jr., Miss Tyra Troy, Mrs. T.E. McParland, Mrs. William Sanders, and Mr. Clyde Mingledorff.

Perhaps the one element missing in the festival was the opportunity for discussion of company problems and time to indoctrinate some of the new members and first-time visitors in the aims and purposes of the festival. And there were no technique classes for the dancers. There was, however, a composition workshop with considerable emphasis on improvisation. (It will be described in a special article for Regional Ballet-U.S.A.)

At the general meeting which closed the week-end, one highly constructive step was made. The members voted to adopt Dorothy Alexander's proposal that all companies accepted for festival performance for three years out of any consecutive five, be awarded a special symbol (tentatively selected as an encircled "A"), which they would be entitled to feature in their publicity. A contest is planned for the design of the symbol. Capezio, Inc. will offer prizes for the winners.

The Southeastern Festival also put itself on record as favoring the formation of a committee to study the possibilities of a national festival—although it would seem to this writer that adding to the complexity of the regional ballet structure at this time may draw the movement further away from its basic value . . . that of offering an opportunity for learning and sharing. *THE END*

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BEAUTY AND THE DANCER

HEADS UP

BY ANTONIA DOBROSLAVIC

The great emphasis this season is on heads. Hairdos are extravagant and eye make-up is exotic. The frame or pedestal for the head is so important that neck jewelry must really be adequate for such a role.

Beads, chains and pearls are in single and multiple strands, sometimes as many as fifty. They come in large and small versions, monotone or multicolored combinations of sparkle and color.

Coro does this new elegance in great style. But as always, pearls more than hold their own, and Vendome has come through with elegant neck decoration and earrings called Perles d'amour. If they appear to be real, which they do, the prices will be reassuring. They range from $5.00 to $500. No costume or gown can be more beautifully enhanced by any jewelry than by pearls—real or synthetic. It is the perfect setting for the head, particularly as it appears in its many versions this season.

This extreme elegance in adornment is matched by great simplicity otherwise. Dresses are mostly in sheath variations, with two exceptions — evening clothes, which haven't been so beauteous for many seasons, and the dancer's version of day clothes. When the dancer adopts or creates a style, the rest of the world follows.

There is a little shop on Sixth Avenue in New York that does a big business in just such attire. Run by a former dancer, it carries informal clothes from $5.00 to $100.00. Styles are particularly suited to the free and easy wear the dancers enjoy. Colors and materials are bold and exciting. From skinny pants to blousy blouses, from lounging outfits to bulky coats, the venturesome young woman will find things to excite her. Although dancers wear anything they please on the street, most women will find that these styles and colors are better suited to home or country wear. We heard a customer remark that one must be "slightly mad" to wear these clothes. But then, who among us isn't a little mad? And if one's courage does not extend to wearing such attention-getting clothes in public, one can at least indulge oneself at home.

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Les Indes Galantes. Rameau, Jean Philippe (1683-1764). **Oubradous,** Concert Chamber Orchestra Association of Paris (Couperin: Concert dans le Gout Theatral), Pathé DTX-146. **Interplay** (Interplay for Piano and Orchestra). Gould, Morton (1913-). **De Groot, Van Otterloo,** Hague Philharmonic (Spirituals for Orchestra), Epic LC-3021.

Jardin aux Lilas (Poème for Violin and Orchestra). Chausson, Ernest (1855-1899). **Francescati, Smith,** Columbia Symphony Orchestra (Saint-Saens: Havanaise; Introduction and Rondo Capriccioso; Sarasate: Zigeunerweisen), Columbia ML-5253. **Heifetz, Solomon,** RCA Victor Symphony Orchestra (Conus: Violin Concerto in E minor; Sarasate: Zigeunerweisen; Saint-Saens: Introduction and Rondo Capriccioso), Victor LM-2069. **Grumiaux, Fournet,** Lamoureux Orchestra (Lalo: Symphonie Espagnole; Ravel: Tzigane), Epic LC-3082. **Rosand, Reinhardt,** Southwest German Radio Symphony Orchestra (Saint-Saens: Havanaise; Introduction and Rondo Capriccioso), *St-Vox 10470.

Jeux. Debussy, Claude (1862-1918). **Ansermet,** L'Orchestre de la Suisse Romande (Danses Sacrée et Profane; Dukas: La Péri), London 6043. **Inghelbrecht,** National French Radio Orchestra (Images; Trois Ballades de Francois Villon; Trois Chansons de Charles d'Orléans), Angel 35678. **Rosenthal,** National Opera Orchestra of Paris (Nocturnes; Prelude à l'après-midi d'un faune), Westminster 18771.

Jeux d'Enfants. Bizet, Georges (1838-1875). **Giulini,** Philharmonia Orchestra (Ravel: Ma Mère l'Oye; Stravinsky: Firebird), Angel 35462 (*S-35462). **Markevitch,** Lamoureux Orchestra (Gounod: Symphony No. 2 in E flat Major), Decca 9882. **Young,** London Symphony Orchestra (Symphony in C), Capitol P-18018.

Jinx (Variations on a Theme of Frank Bridge). Britten, Benjamin (1913-). **Von Karajan,** Philharmonia Orchestra (Vaughn Williams: Fantasia on a Theme by Tallis), Angel 35142.

Job. Vaughn Williams, Ralph (1872-1958). **Boult,** London Philharmonic, Everest 6019 (*3019). **Boult,** London Philharmonic, London 11-1003.

Journey (Music for Strings, Percussion and Celesta). Bartok, Béla (1881-1945). **Stokowski,** Symphony Orchestra (Martin: Petite Symphonie Concertante), Capitol P-8507 (*SP-8507). **Van Beinum,** Concertgebouw Orchestra (Stravinsky: Song of the Nightingale), Epic LC-3274. **Byrns,** Los Angeles Chamber Symphony (Milhaud: Concerto for Percusion; Chavez: Toccatta for Percussion), Capitol P-8299. **Fricsay,** RIAS Symphony Orchestra (Dance Suite), Decca 9747. **Reinhardt,** Pro Musica Orchestra (Sonata for Two Pianos and Percussion), Vox 9600. **Solti,** London Philharmonic (Kodály: Háry János), London LL-1230.

Judgment of Paris (Excerpts from Die Dreigroschenoper). Weill, Kurt (1900-1950). **Lenya, Bruckner-Ruggeberg,** Sender Freies Berlin and Chorus, 2 Columbia 02L-257 (*C25-201). **Liane, Roswaenge, Felbermayer, Adler.** Vanguard 9002. New York production (in English), MGM 3121.

Lilac Garden (see Jardin aux Lilas).

Ma Mere l'Oye (see Mother Goose Suite).

Mam'zelle Angot. Le Cocq, Charles (1832-1918), arranged by Jacobs. **Fistoulari,** Royal Opera House Orchestra (Walton: Facade), Victor LM-2285 (*LSC-2285). **Irving,** Royal Philharmonic (Glazounov: Birthday Offering), Angel 35588 (*S-35588).

Medea. Barber, Samuel (1910-). **Hanson,** Eastman-Rochester Orchestra (Capricorn Concerto), Mercury 50224 (*90224), **Barber,** New Symphony (Symphony No. 2), London LL-1328.

Metamorphosis Symphonic (Metamorphoses on Themes of Carl Maria von Weber). Hindemith, Paul (1895). **Hindemith,** Berlin Philharmonic (Theme and Four Variations), Decca 9829. **Kubelik,** Chicago Symphony (Bloch: Concerto Grosso for String Orchestra and Piano), Mercury 50027. **Kubelik,** Chicago Symphony (Schonberg: Five Pieces for Orchestra), Mercury 50024.

Minotaur (Ballet Suite). Carter, Elliot (1908-). **Hanson,** Eastman-Rochester Symphony Orchestra and Chorus (McPhee: Tabuh-Tabuhan; Toccata for Orchestra). Mercury 50103.

Miraculous Mandarin. Bartok, Béla (1881-1945.) **Dorati,** Chicago Symphony (Hungarian Sketches), Mercury 50151. **Dorati,** Chicago Symphony (Kodály: Peacock Variations), Mercury 50038.

Mother Goose Suite (Ma Mère l'Oye). Ravel, Maurice (1875-1937). **Ansermet,** L'Orchestre de la Suisse Romande (Debussy: Nocturnes), London LL-3019 (*6023). **Rosenthal,** National Opera of Paris Orchestra (La Valse; Valse Nobles et Sentimentales), Westminster 18751. **Giulini,** Philharmonia Orchestra (Bizet: Jeux; Stravinsky: Firebird), Angel 35462 (*S-35462). **Munch,** Boston Symphony Orchestra (Dukas: Sorcerer's Apprentice; Saint-Saens: Le Rouet d'Omphale), Victor LM-2292 (*LSC-2292).

Namouna (Suite No. 1). Lalo, Edouard (1823-1892). **Paray,** Detroit Symphony Orchestra (Schmidt: Tragédie de Salomé; Strauss, R.: Salomé), Mercury 50177 (*90177). **Fournet,** Lamoureux Orchestra (Le Roi d'Ys Overture), Epic LC-3049.

New Dance. Riegger, Wallingford (1885-). **Hanson,** Eastman-Rochester Symphony Orchestra (Cowell: Symphony No. 4; Hovhaness: Concerto for Orchestra, "Arevakal"), Mercury 50078.

New York Export: Opus Jazz. Prince, Robert (1929-). **Prince,** Orchestra (Bernstein: West Side Story Ballet Music), Warner Bros. B-1240 (*BS-1240).

Les Noces. Stravinsky, Igor (1882-). **De Nobel,** Netherlands Chamber Choir, Orchestra (Mass), Epic LC-3231. **Rossi,** Vienna Chamber Choir and Ensemble (L'Histoire du Soldat Suite), Vanguard 452.

Nutcracker (complete). Tchaikovsky, Peter Ilich (1840-1893). **Ansermet,** L'Orchestre de la Suisse Romande. 2 London 3111/2 (*2203). **Irving,** New York City Ballet Orchestra, 2 Kapp 5007 (*5007-S). **Dorati,** Minneapolis Symphony Orchestra, 2 Mercury OL-2-101. **Rodzinski,** London Philharmonic, 2 Westminster 1205 (*203).

Nutcracker (Suite, Op. 71A). **Ansermet,** L'Orchestre de la Suisse Romande (Nutcracker Suite No. 2), *London 6097. **Irving,** Royal Opera Orchestra (Chopin: Les Sylphides), Decca 9550. **André,** Belgian National Radio Symphony Orchestra (Serenade in C for Strings), Telefunken 8001 (*18001). **Dorati,** Minneapolis Symphony (Britten: Young People's Guide to the Orchestra), Mercury 50055. **Fistoulari,** Paris Conservatory Orchestra (Nutcracker Suite No. 2), London LL-441. **Slatkin,** Hollywood Bowl Symphony Orchestra (Mendelssohn: Midsummer Night's Dream), Capitol P-8404 (*SP-8404). **Sawallisch,** Philharmonia Orchestra (Swan Lake excerpts), Angel 35644 (*S-35644). **Van Beinum,** Concertgebouw Orchestra (Ravel: La Valse; Bolero), Epic LC-3585 (*BC-1027).

Nutcracker (Suite No. 2). **Ansermet,** L'Orchestre de la Suisse Romande (Nutcracker Suite No. 1), *London 6097. **Fistoulari,** Paris Conservatory Orchestra (Nutcracker Suite No. 1), London LL-441. **Rodzinski,** London Philharmonic (Nutcracker Suite No. 1). Westminster 7042.

Oiseau de Feu (see Firebird).

Old King Cole. Vaughn Williams, Ralph (1872-1958). **Boult,** Philharmonic Promenade Orchestra (Wasps), Westminster 18251. **Boult,** Philharmonic Promenade Orchestra (Greensleeves; Fantasia on a Theme by Tallis), Westminster 18249.

Paganini (Rhapsody on a Theme of Paganini for Piano and Orchestra). Rachmaninoff, Sergei (1873-1943). **Katchen, Boult,** London Philharmonic (Dohnányi: Variations on a Nursery Theme), London LL-1018 (*6153). **Entremont, Ormandy,** Philadelphia Orchestra (Grieg: Piano Concerto in A minor), Columbia ML-5282 (*MS-6016). **Pennario, Leinsdorf,** Los Angeles Philharmonic Orchestra (Grieg: Piano Concerto in A minor), Capitol P-8441 (*SP-8441). **Rubinstein, Reiner,** Chicago Symphony (Grieg: Piano Concerto in A minor), Victor LM-2087. **Rachmaninoff, Stokowski,** Philadelphia Orchestra (Piano Concerto No. 1 in F sharp minor), Victor LCT-1118. **Kapell, Reiner,** Robin Hood Dell Orchestra (Beethoven: Piano Concerto No. 2 in B flat Major), Victor LM-9026. **Simon, Van Otterloo,** Hague Philharmonic (Grieg: Piano Concerto in A minor), Epic LC-3182.

Panambi. Ginastera, Alberto (1916-). **Goossens,** London Symphony Orchestra (Antill: Corroboree Ballet Suite), Everest 6003 (*3003).

Parade. Satie, Erik (1866-1925). **Markevitch,** Philharmonia Orchestra (Weber: Invitation to the Dance; Debussy: Prélude à l'après-midi d'un faune), Angel 35151.

Les Patineurs. Meyerbeer, Giacomo (1791-1864), arranged by Lambert. **Martinon,** Israel Philharmonic (Massenet: Le Cid Ballet Suite), London (*6058). **Irving,** London Symphony (Massenet: Le Cid Ballet Suite), Richmond 19025. **Levine,** Ballet Theatre Orchestra (Strauss, J.: Graduation Ball), Capitol P-8360.

Die Perle von Iberien. Hellmesberger, Joseph (1855-1907). **Loibner,** Vienna Symphony (Bayer: Puppenfee; Lortzing: Ballet Music from Undine and Zar und Zimmermann), Epic LC-3102.

Perfect Fool. Holst, Gustav (1874-1934). **Boult,** London Philharmonic (Bax: Picnic at Tintagel; Butterworth: Shropshire Lad; Banks of Green Willow), London LL-1169.

Peter and the Wolf. Prokofiev, Sergei (1891-1953). **Karloff, Rossi,** Vienna State Opera Orchestra (Lt. Kije), Vanguard 1028 (*2010). **Ritchard, Ormandy,** Philadelphia Orchestra (Britten: Young Person's Guide to the Orchestra), Columbia ML-5183 (*MS-6027). **Hale, Koussevitzky,** Boston Symphony Orchestra (Strauss, R.: Till Eulenspiegel's Merry Pranks), Camden 101. **Ustinov, Von Karajan,** Philharmonia Orchestra (Haydn: Toy Symphony), Angel 35638 (*S-35638).

Petits Riens. Mozart, Wolfgang Amadeus (1756-1791). **Munchinger,** Stuttgart Chamber Orchestra (Grieg: Holberg Suite), London LL-1685 (*6088).

Petrouchka (complete). Stravinsky, Igor (1882-). **Ansermet,** L'Orchestre de la Suisse Romande, London 3018 (*6009). **Ansermet,** L'Orchestre de la Suisse Romande, Richmond 19015. **Goossens,** London Symphony Orchestra, Everest 6033 (*3033). **Monteux,** Paris Conservatory Orchestra (Firebird), Victor LM-2113. **Kurtz,** Philharmonia Orchestra, Angel 35552. **Dorati,** Minneapolis Sym. Orch., Mercury 50058.

Petrouchka (Suite). **Stokowski,** Berlin Philharmonic (Firebird), Capitol PAO-8407 (*SP-8407). **Ormandy,** Philadelphia Orchestra (Sacre du Printemps), Columbia ML-5030.

Phedre (Ballet Suite). Auric, Georges (1899-). **Tzipine,** Paris Conservatory Orchestra (Milhaud: Symphony No. 2), Angel 35118.

Picnic at Tintagel (Garden of Fand). Bax, Sir Arnold (1883-1953). **Barbirolli,** Hallé Orchestra (Butterworth: Shropshire Lad; Vaughan Williams: Symphony No. 8), Mercury 50115 (*90115).

Pied Piper (Concerto for Clarinet and Orchestra). Copland, Aaron (1900-). **Goodman, Copland,** Columbia Orchestra (Quartet for Piano and Strings), Columbia ML-4421.

La Peri. Dukas, Paul (1865-1935). **Ansermet,** L'Orchestre de la Suisse Romande (Debussy: Danse; Jeux), London (*6043). **Benedetti,** Paris Opera Orchestra (Sorcerer's Apprentice; Saint-Saens: Le Rouet d'Omphale), Capitol P-18008.

(Continued on Page 69)

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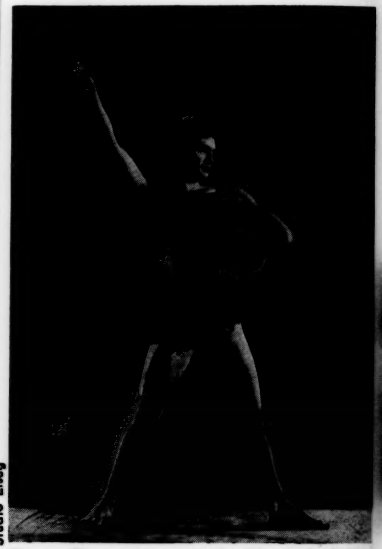
SOUTH AMERICA *(Cont'd from Page 22)*

Ernst Uthoff, a tall, slim vital man with piercing blue eyes. He and his wife, Lola Botka, both ex-Jooss dancers, were hospitality itself. We were immediately invited to visit the spacious studios on the top floor of a modern commercial building in downtown Santiago. Mr. Uthoff introduced us to the very gracious Mme. Poliakova, a classmate of Karsavina and Kyasht, who taught the company ballet classes. The tiny, silver-haired ballerina marked out each exercise with meticulously pointed feet. We felt privileged indeed to be watching as she gave instructions and made suggestions during the excellent class.



Studio Liseg

Roger Fenonjois, artistic dir. and choreographer of the Ballet de Lima, Peru.

Later, we watched a rehearsal of *Miracle on Main Street,* a very popular and charming Uthoff ballet. The dancers, some of whom had not been giving their utmost during class, were transformed when they began to rehearse. I have seldom seen such animated and expressive faces in a ballet company. Mr. Uthoff sat with us and gave us a running *explication de texte,* but much of the time we were so carried away by the dancers enthusiasm that we listened with but half an ear. I thing that this complete emotional as well as physical response to dance is the group's greatest asset and sets them apart from others. There is an apparent spontaneity in their dancing that gives it a sparkle and effervescence not achieved by more technically polished groups. Everywhere we went,

dancers and non-dancers alike agreed that there was something unique about this company, and I believe it was this quality —brought to it by the Uthoffs.

A few days later we were invited to a special performance given by the company. We were favorably impressed by both the *Green Table,* which we had seen with the origninal Jooss company when they toured the United States, and *Miracle on Main Street,* which we had enjoyed so much in rehearsal.

The school, unlike the Ballet de Lima, is wholly subsidized by the government. The university *requests* that the members of the company continue their schooling until they receive the equivalent of a junior college degree. They accept students at the age of 14 or 15 and expect them to take courses in music appreciation, history of dance, Laban-notation, Dalcroze, etc., as well as the two daily dance classes, one ballet, one modern.

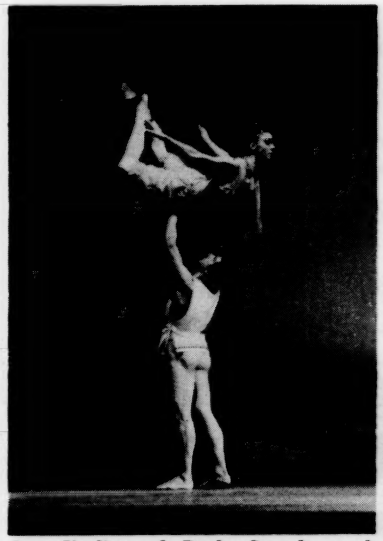
The members of the company are government employees, and have a regular wage scale with automatic raises every three years for thirty years, after which time they are able to retire with a full salary-pension. They get a six-week paid vacation each year and are paid during pregnancy and illness. Funds for the Institute come from a special tax on movie tickets, and since movies are extremely well attended—advance sales and reserved seats only in the large houses—the income is substantial.

Agfa-Brovra

Kaye MacKinnon's Ballet Peruano has folk and classic ballets in its repertoire.

During the last two years the Chilean National Ballet has toured Peru, Argentina and Uruguay, as well as Chile. Last year they gave 110 performances. Each year eight programs are presented free for the school children.

We traveled from Santiago to Buenos Aires by way of the magnificent Chilean and Argentine lake region — the Switzerland of South America. Buenos Aires is a stimulating city of broad boulevards, elegant shops, beautifully tended parks, many theatres.



Annemarie Heinrich

Jose Neglia and Paula Svagel, at the Teatro Colon in Buenos Aires, dance the leading roles of "Daphnis and Chloe" earlier this season. Choreography by Vassili Lambrinos.

One of the first theatres we visited was the fabulous Colon opera house. We were given a private tour of this splendid establishment and walked many blocks through its wardrobe rooms, wig shops, shoe-making shops and scenic design studio. We saw the dressing rooms where Chaliapin, Pavlova and Galli-Curci awaited their cues.

We then went down to the large circular room below the stage—the "rotonda"—where the ballet company works. A class was in session, but we were made most welcome. Later we met the dancers and found that they, like their colleagues in Santiago, were also government employees. According to many of them, this is far from an ideal arrangement.

Just before leaving the theatre, imagine my pleasure and surprise when I was asked, unofficially, if I would consider remaining in Buenos Aires and working in a teaching capacity with the company.

Our next stop was Sao Paulo, Brazil, dazzling city of dizzying skyscrapers, where we arrived in the fifth week of a dance film festival sponsored by a local church! The programs, changed thrice weekly, were a series of feasts for the gourmet-balletomane. Among the highlights on a single program were a color film of the French Ballet Etoile dancing the strikingly original *Symphonie pour un Homme Seul,* Lepeshinskaya in *Prince Igor,* Plisetskaya as the Swan Queen, and Pilar López and company.

In spectacular Rio de Janeiro, Helenita Sá Earp, head of the dance department of the University of Brazil, arranged a special performance for us by her enthusiastic and dedicated dance group.

Hugo Parioso

Mme Poliakova, classmate of Karsavina and Kyasht, teaches members of the Chilean National Ballet in Santiago.

A few days later we found Nina Verchinina's Copacabana studio by pure chance, and renewed an acquaintance that had begun at the School of American Ballet.

Just a final word about our American cultural attachés, so helpful and knowledeable. We shall always think of them with gratitude. *THE END*

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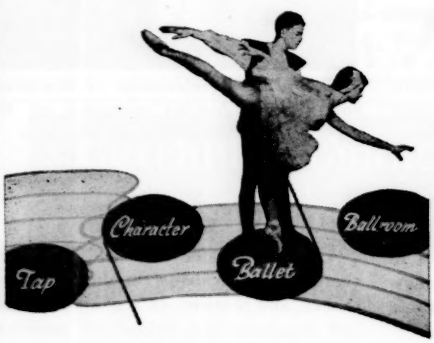

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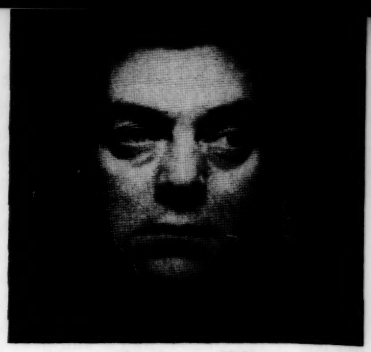

Aurel von Milloss

AUREL VON MILLOS *(Cont'd from Pg. 42)* colleagues seem to be aware of the necessity of forwarding their experiences to the younger generations of choreographers, who thus repeat, again and again, in a gigantic waste of time, the errors of their predecessors. He personally takes a lively interest in the development of his colleagues, whom he assists in every conceivable respect (it was a most heartening experience recently to watch Milloss in long discussions with Werner Ulbrich, the new Dusseldorf ballet director and the most promising of Germany's younger choreographers).

As a choreographer, Milloss possesses a recognizable style. One may argue about his concept of a specific ballet, but never find anything half-hearted in its realization. His musicality appears to be on about the same extraordinary level as Balanchine's. (It is fascinating to see him analyze a musical score and proceed to recreate it in movement.) Both Cecchetti and Laban are omnipresent in his work. Milloss likes quick and flashing footwork, and has a marked preference for busy port de bras. There is a brisk quality in his allegro studies, and a sort of nervous tension in his adagio movements. His weakness lies in his pas de deux compositions, which lack dynamic quality and almost inevitably miss building to a really towering climax. He is at his best when he is working with large groups, with which he creates choreographic architectures of ravishing beauty. Design, composition, architecture — these are the key words of his choreographic vocabulary.

One of his talents is a rare capacity for accommodating himself at once to the spiritual climate of his working place. He will create a completely different type of ballet for the open-air stage of the Boboli Gardens in Florence, the Greek amphitheatre of Agrigento, La Scala in Milan, or the Teatro Colon in Buenos Aires. In Cologne, for instance, he has

already had many discussions with Oscar Fritz Schuh, General Director of the Cologne Opera House, on the type of company and repertoire to be built here. Cologne is West Germany's most vigorous and forward-looking city. Not by chance, it houses one of Europe's most progressive radio stations, the Westdeutscher Rundfunk, with its world-renowned electronic music studio. In a city like this, which gives its theatres an annual subsidy of roughly $1,750,000, the public requires more than well-done, conservative theatre. For a newly assembled ballet company in such a city, it would be ridiculous to fill the repertoire with *Giselle, Swan Lake, Les Sylphides,* etc. Instead Milloss quite rightly had on his first program, this past January 14, three new works. These were *Venetian Concert* (set to three oboe concerti by Vivaldi, and danced before a dominating sculpture by Hajek, one of Germany's most advanced artists), *Sonata of Anxiety* (to Bartok's *Sonata for Two Pianos and Percussion)* and *Tides* (to Stravinsky's *Symphony in Three Movements).*

Immediately after his arrival, Milloss got in touch with Stockhausen and other composers of the Cologne electronic school, and it now looks as if the city will see on its next ballet program a work for which Gottfried Michael Koenig, one of Stockhausen's collaborators, will do an electronic score.

Milloss, knowledgeable about developments in the other arts, recognizes their parallels in dance: "Today, when man is at the start of a scientific analysis of all energy, he is working with essentials. Dance, music and painting, like science, are investigating and rehabilitating themselves. Absolute dance may well be exploited in all its functioning possibilities, without reliance on music, costumes, decor. And eventually it must reintegrate in a relationship with non-objective painting, with the almost frightening wealth of possibilities revealed through current developments in music.

"We are living today with the perspective of cosmic space. We are living in the nuclear era. Minimal energy, energy reevaluation and formations are under discussion. The organic materials of the arts and of their interrelationship ask for reevaluation at such a time, too. If we consider all of this with sober spirit, we avoid the risk of being lost in anarchy. One hurries to discover the new contexts and to acknowledge the higher law of an inexhaustible sense of order."

THE END

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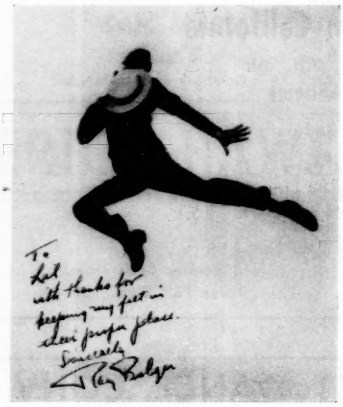

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ALICIA MARKOVA *(Cont'd from Page 19)*

Giselle is equivalent to that of Radha," she observed. "Also the delicacy, the purity in style. As for simplicity, I've always struggled for that in my interpretations."

Ram Gopal, explaining why he had sought the ballerina as a partner, said: "Alicia Markova has a universal quality as a dancer. She is neither of the East or the West, and yet, of both the East *and* the West. Her face could be that of an Indian princess or a temple dancer, as well as Giselle.

"As Radha, she lifts her veil, dances with Krishna and enters an enlightment. While Giselle goes to her grave in sorrow and tragedy, Radha finds eternal happiness." To interpret both roles, probably the highest achievement in the two seemingly divergent dance forms, "Markova now completes the full circle of artistry as a female dancer," according to Gopal. The ballerina was less interested in the lofty symbolism of Indian philosophy, and more pleased that she had increased her knowledge of dancing. "One can feel rich and secure only with knowledge," she said.

Pavlova, before touring with Shankar, visited India and danced in Bombay, Calcutta and New Delhi. Inspired by her visit, she even created and danced a full-length Indian ballet, *Ajanta Frescoes*, upon her return to London.

Markova, currently the world's most peripatetic ballerina, admits, "No, I've never traveled to India. But now I think I'd like to." *THE END*

IN THE NEWS

David S. Berlin

Murray Louis in "Odyssey," which he premiered on his March 11-13 program, with co., at the Henry St. Playhouse ***(Rev. on page 26).***

Knossos. In a single viewing, we are not certain of their specific relationship to the dance-content. But then, the work warrants more than a single viewing.

Contemporary Dance Productions
92nd Street "Y"
March 13, 1960

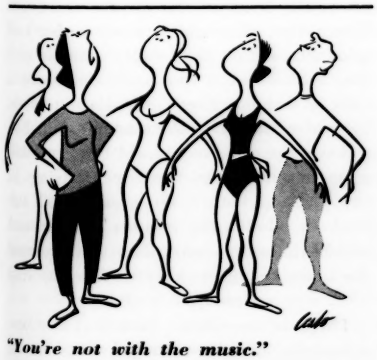
It is difficult to believe that the works on this program were selected by audition. At least half of them did not belong on the stage.

Worst offender was Sylvia Dick. She is an attractive young woman with a more than adequate technique. But she has not learned to differentiate between dance (which has a shape) and self-indulgence (which has none). In *Romantique* she interminably pushed and prodded a peripatetic tree. In *Passage* she draped and undraped her costume while kneeling, standing, or inclining to the side.

In the past, Marion Scott has turned out promising dramatic choreography. But her new works, *Two Legends* and *Night Quest*, seemed static. Since they were essentially mood pieces, it may be that Miss Scott works more effectively from a dramatic base.

The first part of *Two Legends* (called *From the Sea*) began enticingly. A luminous blue-green cloth stretched across the entire width of the stage, and Miss Scott, crouching behind it, conveyed the disembodied sensation that comes when one dives underwater and then looks upward to the surface. But Miss Scott lacked the languorous movement quality to consummate her image of Aphrodite rising from the sea.

A young girl (Margot Harley) perched dreamily on a chair. Suddenly, from everywhere, voices came at her—angry voices, imperious voices, querulous voices. They were parental voices accusing her of all sorts of mischief. And the dance she created consisted of her reactions. They were utterly natural, ingenuous, and shaped by an innate sense of comic timing. And the text that Wilford Leach wrote for Miss Harley's *Did She Do It?* was perfect in its compounding of voice rhythms and its tumble of meaningful-meaningless phrases.



"You're not with the music."

Miss Harley's other solo, *A Hole is to Dig*, while nicely constructed, qualified more as homework for a composition class than as a stage offering.

The verses of Lewis Carroll and Edward Lear seem on the surface to be ideal as a base for dance movement. And yet they are extremely tricky in their use of nonsensical but specific imagery. But choreographer Elizabeth Harris harnessed them with a fine measure of dance imagination in *A Tangled Tale*, performed by the Merry-Go-Rounders. A deliciously incongruous set of characters listened, danced, and played with freedom and charm and a cleverly varied use of space.

But this same ability to combine seemingly unrelated characters was detrimental in Miss Harris' *Psalms*. Here nuns, lovers and finger-snapping couples seemed to war with the austere music.

The Georgian State Dance Company
Metropolitan Opera House
March 20, 1960

The Georgians are an intriguing and multi-faceted people—that is, if one is to judge by their dance forms. They are fierce, intense, yet strangely courtly. They have the ferrous energy of the north and the mist-enshrouded moodiness of the Near East. They are exuberantly competitive and yet delight in moving as one.

When the men dance in unison, as in their military and horsemen's dances, their legs lift in a piston-like strut, their feet slide minutely on the floor, and the result is a whir of motion with the upper body strongly still.

How fearless the men seem in their bristling black mustaches, their fitted coats, their skin-tight boots. They cut through the air, landing on their knees. They form giant circling pyramids. They drill the floor in their strange toe dancing (with the toes not straight, as in ballet, but knuckled under). Sometimes their lines are straight and formidable as they drive downstage, stamping and turning sharply from side to side. Sometimes their intertwining patterns remind one of the shapes that Balanchine makes in his group choreography (and Balanchine is of Georgian extraction).

But even at their most fiery—when their sabres clash and spark in fearfully real combat—the women have a palliative effect. Perhaps it is one woman, like the regal Nino Ramishvili (co-artistic director of the company). Perhaps it is a line of women in their cascading head-dresses, their hair in four long braids. Suddenly the men are courtly and gracious—kneeling and dropping their handkerchiefs at the women's feet, encircling them watchfully.

The women move in a far more oriental manner than the men. Their arms curve, their wrists rotate, their hands caress the air. And they glide soundlessly, their long skirts constantly sweeping the floor. But within this soft style they have a pride of their own—a sense of self-possession and an even more subtle sense of possessing the men.

The program was handsomely staged by Iliko Sukhishvili. Unlike Moiseyev (with whom everyone who stages folk dance must for a time be compared), he emphasized form rather than characterization. S. B. Virsaladze contributed sumptuous costume designs. Only the musical accompaniment seemed a bit sparse.

Merle Marsicano
Hunter Playhouse
March 23, 1960

As Merle Marsicano calmly glided about the stage in her here-and-there shaped dresses—as she planted herself downstage in a deepening plié or half-disappeared in the upstage chiaroscuro—as she opened her arms softly wide or offered them in a little parallel gesture . . . we kept feeling a tug of recognition.

Then suddenly it came to us. Miss Marsicano's approach to movement has the same feeling as the Byzantine mosaics. The inner shape, like the wide-eyed faces of the Empress Theodora and her entourage, is formal, calculated in design, even a little stiff. But over this, like the little cracks and lozenges of mosaic tile, is a fragmented, constantly alive surface. It is a fascinating dual quality, and Miss Marsicano has made it a consistent one. But like the mosaics, it has certain plastic limitations.

The program consisted principally of familiar works of which *Figure of Memory*, with its arms reaching forward as though laying aside underbrush, and *Way Out*, with its distillation of the shape of jazz, are especially rewarding.

New to us was *Queen of Hearts*, a small-boned dance somewhat overpowered by Franz Kline's handsome backdrop.

It would be fascinating to see Miss Marsicano's approach enlarged to group proportions, with perhaps a male dancer or two to challenge its dynamic possibilities.

THE END

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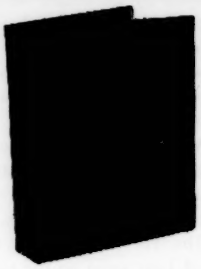

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DANCE JUBILEE *(Cont'd from Page 39)*

large oil lamps. Dale Monroe, our singer, did a few numbers, Paul Anglim spoke about our tour, and the audience sang. In about half an hour we were able to go on with the show in half-lighting. At the conclusion they shouted, "Thank you, Americans." It was thrilling. . . . We have started to build our suntans now, as the average temperature is 78°. It's marvelous for sunning, but death on performing. Looking at the costumes after a performance, you'd think we were the "Aquacade." . . . The embassies are continuing to entertain us royally. They set up a sight-seeing tour which was great! We visited the beautiful Shalimar Gardens, The Red Fort, the world's largest Mosque, the old Palace, and the tomb of the father of Shah Jahan, builder of the Taj Mahal. . . . We leave for Karachi day after tomorrow. . . .

Madras, India
November 13, 1959

It's strange that so colorful a country can be so depressing. Everywhere you turn there is so much poverty. . .

We had an extra matinee performance due to the demand, and when the tickets went on sale there was a riot to get seats. We've even received word that tickets to the show are being sold on the black market. . .

In Bangalore, we attended a performance of Uday Shankar's company and were a little shocked at the lack of applause. It seems that the Indian people generally refrain from outward display of appreciation. But it was not so in our case. We were all pleasantly surprised when we had numerous curtain calls. . . . Audre is all right now and has rejoined the company. . . .

Bombay, India
December 6, 1959

What a pleasure this city is, especially after five days in Nagpur. We saw a part of India there that the average traveler misses. . . . The food was poor, and we practically lived on oranges, tea and toast. The curries, although tasty, are so hot and spicy that eating them every meal is getting us down. . . . Our bathrooms were a sight to behold. There was absolutely no hot water, and the cold was freezing. For a shave, the room boy would bring up one glass of hot water. Ever try shaving in one glass of water? We even pulled our tin bath tubs on the veranda at noon and bathed in swim suits. The sun warmed the water enough to keep us from turning blue. But we enjoyed it all.

Three of us—Remi Martel, Pat Cummings and myself—managed to go on an

overnight *shikari* (tiger hunt). Prince Asaf Ali of Porla took us out to the jungle in a jeep, but unfortunately we spotted nothing. He wanted to take us out again the following night, but we couldn't go. He told us the next day that he shot a tiger on that trip. Just our luck! . . . We went to a tea given for us by the National Theatre of India last evening. They arranged a dance demonstration showing the many varieties of classical Indian dance. These included the *bharata natyam*, *manipuri* and *bhangra*. It was tremendous. Hit of the evening was a 14-year-old girl who danced *bharata natyam*. One number called *Kartali* was absolutely like a Jack Cole routine.

The shopping in the company has really gotten under way. Dan still takes the prize. He's now purchased items ranging from leopard skin rugs to lounging chairs. Because of the restriction on sending firearms through the mail, I'm now carrying an antique Kyber rifle from Kabul that is over four feet long. Everyone has accumulated some strange conversation piece. Carole D'Andrea has bought an Indian musical instrument called a *zitharr* that is as big as she. We must look like a troupe of traveling gypsies getting off the plane. . . .

Delhi, India
December 21, 1959

This city reminds me of Washington, D.C., with all its monuments and government buildings. The cool climate is a welcome change . . .

Six of us rented cars and made the four-and-a-half-hour trip south to Agra to see the Taj Mahal. I thought for sure that I would be disappointed because of the big build-up. But I don't think that even the best of poets has captured the beauty and quality of this wonder . . . We arrived at midnight. There was a full moon. Unless you've seen the Taj Mahal by moonlight you haven't really seen it. We had to bribe the gatekeeper to let us in after hours. The building, a monument to Shah Jahan's love for his wife, took thirty years (1628-1658) in the making. Jades, emeralds, rubies and other precious stones are inlaid in flower patterns in marble walls. There are two tombs for "show." We went down some steep, narrow stairs to see the identical tombs beneath where the Shah and his wife are buried. It was freezing cold, so we spent the night in a hotel and went back to see the Taj Mahal at 8 a.m. Its bonelike color by moonlight was now golden in the sun.

Our two drivers turned out to be very

(Cont'd on Page 66)

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DANCE JUBILEE *(Cont'd from Page 65)*

interesting. One we nicknamed Barney. His eyes twinkle as much as his personality. He really took care of us, and has become a good friend . . . Dan came to our rescue on Christmas Day. This time his shopping instincts saved the day. Somehow he managed to get milk, cream (luxuries in this part of the world), nutmeg and all the other important ingredients necessary for egg nog. We were all a little depressed over being so far from home, but as the day wore on we stopped feeling sorry for ourselves. After all, how many Americans can spend Christmas in Delhi? Barney, the driver, came to the hotel for our egg nog party and brought with him a young friend who entertained us with native songs. Barney translated the lyrics and added his own dry humor to them. In return, we all sang a few of our better-known Christmas carols. Later in the evening several of us went to his home to dine with his family. It was a real opportunity to see how a typical Indian family lives. There were more songs, stories, and talk. Gemze took her turn and improvised a dance for their pleasure. It proved to be a Very Merry Christmas . . .

The World Agricultural Fair is another high point here in Delhi. The American Pavilion is one of which all of us can be proud. The architects combined ancient Indian domes with modern columns, all white and gold. It won acclaim as the most outstanding exhibit at the Fair for both its unique American-Indian design and the contents within showing the American way of life . . .

Last night Carole D'Andrea and I went to see the Bashkir Folk Dancers in the Soviet Pavilion. They were excellent. It was a small group of twenty dancers, and they performed with the zest and love for their art so characteristic of Russians. There were a few classical selections on the program danced by Maya Tagirova, the prize winner of the Moscow World Youth Festival. Her technique was superb, but she seemed a bit mannered for a 17-year-old. Unfortunately, all the music was supplied by accordions . . .

Mandalay, Burma
January 2, 1960

After two months in India, here we are in Burma. This place has extraordinary charm. I think it lies mostly in the people, who seem so enlightened. There is very little sign of poverty here . . . Some of us have taken to wearing native Burmese dress, and the people are flattered by this. It consists of a tubular skirt (two and a half yards) called a "Longee" which

is wrapped in the same fashion as a large bath towel, and the collarless jacket called an "Angee." . . .

Dancing here differs from all others we've seen. Most of the detail is in the arm and hand movements, while all the foot work is done from a squatting position. We all learned a Burmese dance which the girls performed as a finale to our show. It was terribly hard, since our training is not adaptable to their movements. But when our girls perform this number, it's a big hit. The audience applauds as they begin each new step . . . In Rangoon we performed before 15,000 people in three performances . . .

Phnon Penh, Cambodia
January 20, 1960

We arrived here from Thailand two days ago. Thailand was exotic. It seems that the farther east we get the better the countries get. We gave a Command Performance there for the King and Queen. It was exciting, and I think we gave the best performance thus far. Both were thrilled with the show, and the King invited all our musicians to join him in a jam session. This took place at a buffet dinner given by the Princess Mother. They played some of the King's compositions, as well as some by John Carisi, our trumpet player. The King is charming, and humorous: "If I'm ever out of a job," he said, "I think I'd like to drive a cab by day, and play in a band at night." And he could easily find work, as he is quite an accomplished clarinetist . . . We all went wild over Thai silk at Jim Thompson's Silk House. I bought forty yards for drapes, and almost everyone in the company bought some for dresses, coats, shirts, etc. . . .

We did a TV spectacular over Thai TV, a two-hour show with no camera rehearsals. It went very smoothly. These cameramen and technicians are great. They did a superb job . . .

We were told that if we missed Angkor Vat while in this part of the world, we should be shot. There were so many receptions, rehearsals, etc., that we thought we wouldn't have time. But where there's a will, there's a way, or kind souls who will put themselves out to be hospitable. Two of the men at our Embassy are fliers, and they took leave to fly us there. We had to pay only for the gasoline, as they welcomed getting in extra flying time. It was good being able to see Angkor Vat from the air, as it gave us perspective about the immensity of it. This place, an area of over sixty square miles, is a wonderland of ornamental monuments, temples, and palaces with two-hundred-foot towers. It was built by Khmer warrior kings more than a thousand years ago when the Hindu-Buddhist civilization flourished. Hidden by jungle growth, the ruins were rediscovered only within the last century and are still in the process of being restored. It's a shame we didn't have more time, because the bas-reliefs around the walls of the main temple show their whole way of life—the royal courts, their warfare, forms of torture, their love, and their art. To me, this was the most fantastic sight on the trip so far . . .

We did another Command Performance, this one for the King and Queen of Cambodia in the pavilion of the Royal Palace. Gemze, Rod, Carmen and Lou were presented with medals by the King. The rest of the company received solid gold pins in the form of a Cambodian dancer. For an extra treat they had the Royal Ballet perform for us. It was a picture of elegance and beauty . . .

Hong Kong
February 4, 1960

This is the place for which we've all been waiting and saving our money. From what I've seen so far, we'll all be broke by the time we leave here. There is not too much to tell, as we're spending all our time shopping. I haven't seen any sights except those on the way to shops and on the ferry going over to the Kowloon side. So far the purchases have ranged from Tamberg stereo tape recorders to cameras, jewels and suits . . .

Taipei, Taiwan (Formosa)
February 6, 1960

We took our first Military Air Transport flight—bucket seats and non-pressurized cabins for a six-and-a-half-hour flight — followed by a luncheon given by the Anti-Aggression League, where we were honored by the presence of Madame Chiang Kai-shek. She was most gracious, quite a conversationalist. She spoke of an orphanage she had founded several years ago. Pat Cummings said how nice it would be if the orphans could see one of our performances. Unfortunately, all the tickets for the performance were sold, but the whole company agreed to do a special performance for the children and the Armed Forces of Formosa. They were so appreciative, and enjoyed the show immensely . . .

The Chinese food here is great, much more to our taste than in Hong Kong, and we're all getting pretty adept with our chopsticks. Hands get a little tired, though, at a formal luncheon with as

(Continued on Page 68)

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DANCE JUBILEE *(Cont'd from Page 67)*

many as twelve courses. . . .

Pusan, Korea
February 24, 1960

We just arrived here from Seoul, where we had a welcome five-day rest. The country was in a state of mourning declared over the death of one of their presidential candidates . . .

We lived in Army barracks in Seoul, and many of us got our first taste of Army life. It really was pleasant, and not at all what I'd imagined. Of course, it could have been due to the fact that we were billeted in V.I.P. quarters . . .

Dan's still going strong on the shopping. Yesterday he came to the theatre with some beautiful brocaded silk. We all flipped over the fabric, so he took money from us and said he'd go out and get us some. He took off and said he would be back in half an hour. As it turned out he had trouble getting back and the curtain had to be held for five minutes until he came staggering in under the load. . . .

Manila, The Philippines
March 7, 1960

We had a morning reception at the office of President Garcia this morning. Both he and his wife spoke of their eagerness to see the show tonight. I don't think they will be disappointed. This is our last performance . . .

We are all anxious to return home, but then again we can't help but be sad that this extraordinary trip is coming to a close . . . Some of the company are stopping off in Japan and Hawaii for well-deserved rests, and I guess Danny is going to do some more last-minute shopping. He'll probably fool us all and open a very successful shop in New York with all his acquired treasures . . . Carmen Gutierrez, who has designed unusual clothes for top New York women's stores, is continuing to travel to obtain more fabrics for future work. She's had a marvelous opportunity to buy for that purpose, as well as make good connections for the future . . .

Most of our time now is spent in mailing packages, straightening out personal effects, and worrying about the trip home. I guess I dread the flight back. It's supposed to take us two and a half days to reach New York. We'll certainly be tired, but such a nice tired in our own homes after six months away, living out of suitcases . . . But it's been the tour of a lifetime. I'm sure none of us will ever be quite the same after the things we've seen and done. And apparently we've left our mark, too, in the places we've been.

WAKEFIELD POOLE

RECORDS *(Cont'd from Page 57)*

Weldon, Halle Orchestra (Chopin: Les Sylphides), Mercury 50117.

Pillar of Fire (Verklarte Nacht). Schoenberg, Arnold (1874-1951). **Mitropoulos,** New York Philharmonic (Vaughan Williams: Fantasia on a Theme by Tallis), Columbia ML-5285 (*MS-6007). **Hollywood Quartet** (Debussy: Danses Sacrée et Profane; Ravel: Introduction and Allegro), Capitol P-8304. **Stokowski,** Symphony Orchestra (Prokofiev: Romeo and Juliet), Victor LM-2117. **Horenstein,** Southwest German Radio Symphony, *ST-Vox 10406.

Platee. Rameau, Jean Philippe (1688-1764). Gedda, **Micheau, Rosbaud,** Aix-en-Provence Festival Chorus, Conservatory Orchestra, 2-Pathe DTX-223/4.

Prince Igor (Polovtsian Dances). Borodin, Alexander (1833-1887). **Ormandy,** Philadelphia Orchestra (In the Steppes; Mussorgsky: Night on Bald Mountain; Tchaikovsky: Overture, 1812), Columbia ML-5392 (*MS-6073). **Szell,** Cleveland Orchestra (Mussorgsky: Introduction to Khovantchina; Rimsky-Korsakov: Capriccio Espagnol; Tchaikovsky: Capriccio Italien). Epic LC-3483 (*BC-1002). **Steinberg,** Pittsburgh Symphony Orchestra (Glinka: Kamarinskaya; Mussorgsky: Night on Bald Mountain, Tchaikovsky: Marche Slav), Capitol P-8450 (*SP-8450). **Fiedler,** Boston Pops (Prince Igor Overture; In the Steppes; Rimsky-Korsakov: Russian Easter Overture), Victor LM-2202. (*LSC-2202). **Dorati,** London Symphony Orchestra (Rimsky-Korsakov: Coq d'Or), Mercury 50122 (*90122). **André,** Belgian National Radio Symphony (In the Steppes; Enesco: Roumanian Rhapsody No. 1; Liszt: Hungarian Rhapsodies Nos. 3, 6), Telefunken 8007 (*18007). **Von Matacic,** Philharmonia Orchestra (Prince Igor, March and Overture; Mussorgsky: Night on Bald Mountain; Rimsky-Korsakov: Russian Easter Overture), Angel 35768 (*35768).

Prince of the Pagodas. Britten, Benjamin (1913-). **Britten,** Royal Opera House Orchestra, 2-London LL-1690/1.

Princess Aurora (see Aurora's Wedding).

Prodigal Son. Prokofiev, Sergei (1891-1953). **Sebastian,** Colonne Orchestra (Symphony No. 4), Urania 7139.

Protee (Danses Sacrée et Profane). Debussy, Claude (1862-1918). **Grandjany, Slatkin,** Concert Arts String Orchestra (Ravel: Introduction and Allegro; Grandjany: Children's Hour: Rapsodie pour la Harpe), Capitol P-8492 (*SP-8492). **Berghout, Van Beinum,** Amsterdam Chorus Music Society (Prélude à l'après-midi d'un faune; Ravel: Alborada; Introduction and Allegro), London LL-1552. **Ann Mason Stockton, Slatkin,** Concert Art String Ensemble (Ravel: Introduction and Allegro; Schoenberg: Verklarte Nacht), Capitol P-8304.

Pulcinella (complete). Stravinsky, Igor (1882-). **Simmons, Schnittke, MacGregor, Stravinsky,** Cleveland Orchestra, Columbia ML-4830.

Pulcinella (Suite). **Ansermet,** L'Orchestre de la Suisse Romande (Song of the Nightingale), London LL-1494 (*London 6138). **Lehmann,** Bamberg Symphony (Bizet: Symphony No. 1 in C), Decca 9901.

Raymonda (Ballet Suite). Glazounov, Alexander (1865-1936). **Fayer,** National Theatre Orchestra (Glière: Red Poppy Ballet Suite), Vanguard 432.

Red Poppy (Ballet Suite). Glière, Reinhold (1875-1956). **Fayer,** National Theatre Orchestra (Glazounov: Raymonda), Vanguard 432. **Scherchen,** Vienna State Opera Orchestra. Westminster 7001.

Red Shoes (Ballet from film). Easdale, Brian (1909-). **Golschmann,** St. Louis Symphony Orchestra (Delibes: Coppélia Suite; Sylvia Suite; Weber: Invitation to the Dance), Columbia ML-5254 (*MS-6028).

Renard. Stravinsky, Igor (1882-). **Ansermet,** L'Orchestre de la Suisse Romande (Apollon Musagète), London LL-1401 (*6034).

Rodeo. Copland, Aaron (1900-). **Gould,** Orchestra (Billy the Kid), Victor LM-2195 (*LSC-2195). **Abravanel,** Utah Symphony Orchestra (Billy the Kid), *Westminster 14085. **Dorati,** Minneapolis Symphony Orchestra (Danzon Cubano; El Salon Mexico), Mercury 50172 (*90172). **Levine,** Ballet Theatre Orchestra (Bernstein: Fancy Free). Capitol P-8196.

Romeo and Juliet (Not all sections of the ballet available on single disc: Brigg Fair; Walk to Paradise Garden; Eventyr; Irmelin Prelude; Over the Hills and Far Away). Delius, Frederick (1862-1934). **Collins,** London Symphony (Walk in Paradise Garden; Brigg Fair; On Hearing the First Cuckoo in Spring; Song of Summer), London LL-758. **Beecham,** Royal Philharmonic (Eventyr; North Country Sketches), Columbia ML-4637. **Beecham,** BBC Chorus, Royal Philharmonic (Over the Hills and Far Away; Hassan; Arabesque), Columbia ML-5268. **Szell,** Cleveland Orchestra (Irmelin; Prelude; Franck: Symphonic Variations; Rachmaninoff: Rhapsody on a Theme of Paganini), Epic LC-3330.

Romeo and Juliet (complete). Prokofiev, Serge (1891-1953). **Rozhdestvensky,** Bolshoi Theatre Orchestra, 2-Westminster 2206.

Romeo and Juliet (Suites 1, 2, 3). USSR Orchestra, Stradivari 623.

Romeo and Juliet (Excerpts from Suites 1, 2). **Mitropoulos,** New York Philharmonic, Columbia ML-5267 (*MS-6023). **Maazel,** Berlin Philharmonic (Tchaikovsky: Romeo and Juliet), Decca 9967.

Romeo and Juliet (Excerpts from Suites 1, 2, 3). **Munch,** Boston Symphony Orchestra, Victor LM-2110. **Stokowski,** NBC Symphony Orchestra Members (Schoenberg: Verklarte Nacht), Victor LM-2117.

Romeo and Juliet (Suite No. 2). **Mravinsky,** Leningrad Philharmonic (Shostakovich: Ballet Suite), Vanguard 6004.

Romeo and Juliet. Tchaikovsky, Peter Ilich (1840-1893). **Bernstein,** New York Philharmonic (Stravinsky: Firebird), Columbia ML-5182 (*MS-6014). **Rodzinski,** Royal Philharmonic (Glinka: Russian and Ludmila Overture; Mussorgsky: Khovantchina; Rimsky-Korsakov: Russian Easter), Capitol G-7182 (*SG-7182). **Toscanini,** NBC Symphony Orchestra (Berlioz: Romeo and Juliet), Victor LM-1019. **Van Beinum,** London Philharmonic (Francesca da Rimini), Richmond 19027. **Maazel,** Berlin Philharmonic (Prokofiev: Romeo and Juliet), Decca 9967. **Ormandy,** Philadelphia Orchestra (Marche Slav; Overture, 1812), Columbia ML-4997. **Munch,** Boston Symphony Orchestra (Francesca da Rimini), Victor LM-2043.

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TEACHER SAYS

STYLE
LOST ELEMENT IN AMERICAN BALLET?

BY THALIA MARA

From its very inception in the Royal Court of France, the art of ballet has been profoundly concerned with style of movement. Its fundamental and underlying style has always been noble, its qualities elegance, charm, and grace. Changes in time, customs, clothing, music, and national characteristics have added to this noble style other elements such as romanticism, folk characteristics, and contemporary mores.

Without style, without charm, without grace, without individual expression, ballet loses all of its qualities as an art form. Yet much too much of professional training has today, in our country, degenerated into a training of the legs only. So widespread is this influence of a mechanical approach to ballet that it has come to be the accepted standard for professional performance and is even known as "the American style."

NOVERRE:

". . . if we desire to approach our art in the light of Truth, let us give less attention to the legs and more to the arms; let us forsake cabrioles for the benefit of our gestures; perform less difficult steps and put more expression into our faces; not put so much energy into the execution, but invest it with more expression."

Forgotten are the great precepts of the art of ballet as laid down by such masters and reformers as Noverre, Blasis, and Fokine — those precepts which are the very essence of the art, and the very qualities which make ballet an art rather than a mere cult of physical movement.

What has happened to the great standards set by Michel Fokine and the Diaghilev ballet fifty years ago? The ideal ballet dancer with brilliant legs and feet and fluid body and arms? The dancer whose body makes music, who is expressive, dynamic, lyric?

Truly, today's standards are mediocre by comparison.

Style, form, musicality, expressiveness, human warmth—these are mere words to our dancers. Words which they never hear either in class or in rehearsal. Style is almost always confused with either personality or personal mannerisms—the impersonal traditional styles of ballet which involve the use of *épaulement*, the angle and turn of the head, the form of the *port de bras* in movement, and the phrasing of movement are almost unknown.

And, curiously enough, although training is concentrated upon the legs and feet, even they are not properly trained. Where is the traditional *ballon*, the lightness, the softness, of the good jump which involves

"Would-be professionals," says Miss Mara, "must develop artistic maturity and understanding of performing techniques." She and Arthur Mahoney have therefore organized the Ballet Repertory Workshop, an extracurricular study group which aims to develop "awareness of style, form, musicality and projection . . . through actual performing experience."

Photos by Jack Mitchell

fondu, the proper use of the insteps of the feet coordinated with the *plié*? Stressing of turnout at the expense of correct alignment of the feet and legs, and height of extension at the expense of correct alignment through the hips and torso, have resulted in lack of lightness and unbalanced line.

BLASIS:

"Pay great heed to the carriage of your body and of your arms, whose movements must be soft, graceful and always accordant with those of your legs. There should be a perfect and unceasing harmony of execution throughout the body."

The large classes, the lack of proper grading of classes, the disinterest on the part of teachers in individual problems, the lack of proper emphasis on *port de bras*, on *épaulement*, and on the use of the eyes and head, are partly responsible for the kind of dancing which has come for the kind of dancing, cold and mechanical, popular today.

In my opinion, the so-called "American style" is, in reality, an absence of style.

Art, being a personal experience, must be passed on to students in a personal way. By this I do not mean that personal mannerisms should be passed on—quite the contrary. But artist dancers can only be developed through the personal interest of artist teachers. The impersonal styles of ballet can, indeed must, be taught to students; lyricism, romanticism, classicism, and musicality must be developed; inner awareness of movement must be consciously brought forth; form based on traditional style must be stressed; the expressiveness of the individual must be encouraged. None of these things can be done by mass methods. The talented young dancer is like a lovely, tender plant which must be coaxed into a beautiful blossom with loving care, even as the good gardener tends his plants.

Young Americans, like young people all over the world, are idealistic, they abound in talent. Why should they be forced into molds of ugliness and made to dance like robots? They have been robbed even of the differing sexual characteristics—boys and girls dance exactly alike, and one is often hard put to it to tell which is which. The femininity, the grace, the softness of a woman are not to be found in the girls; the strength, the virility of vigorous manhood are not to be found in the boys.

FOKINE:

"Above all, dancing should be interpretive. It should not degenerate into mere gymnastics. It should in fact be the plastic word . . . The dance bears the same relation to gesture that poetry bears to prose. Dance is the poetry of motion."

I have been told many times that I am "a voice crying in the wilderness." People write me to say that they feel as I do and admire my courage. Others disagree. Why should anyone fear to say what he believes? I have no wish to be a prophet of doom. In every way I strive to bring out the ideals and principles in which not only I, but many other people believe. It is time for many voices to be raised in behalf of a great art which is in danger of being lost. *THE END*

Workshop courses include plastique movement, court forms (left), music theory class with Vladimir Djury, dance history, pantomime, partnering, character, repertoire, fencing (below left) and rehearsals. Below right: Members of the Ballet Repertory Workshop, as seen April 3 at the 92nd St. Y, reveal harmonious, well-trained performers.

Photos by Jack Mitchell

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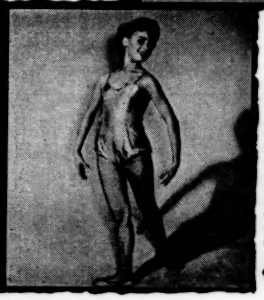

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Reunion of friends in Japan during the NYCB 1958 tour. L. to r.: Helen Kramer, former co. member now living in Japan; Maria Tallchief; Michael Kaptzan, husband of Helen Kramer; Melissa Hayden; Vida Brown.

VIDA BROWN *(Cont'd from Page 21)*

outside of the company proper. First, in Copenhagen, where at the urging of ballet mistress Vera Volkova, Mr. B came to stage *Symphony in C* for the Royal Danish Ballet. But he only picked his dancers and started things going and then dispatched Vida to complete the job. This she did most successfully, in 1952. This ballet continues to be one of the best-loved non-Bournonville works in their repertoire. The following year she staged *Serenade* for the San Francisco Ballet, and again for them a year later, *A La Francaix* and *Concerto Barocco*.

When Vida Brown resigned from the NYCB in 1958, she had been part—a very important part—of the organization for eight years, both as dancer and as ballet mistress. When her duties as ballet mistress became so absorbing and required more and more of her time and energies, she decided to devote herself to it entirely. In 1955, her dancing days (professionally) ended so that she could do things she considered "more important." Under her jurisdiction the corps of the company had reached its highest standard of excellence in performance. She herself has always been ready to step into a role, which she did on many emergency occasions, especially when the Co. was doing its 1958 tour of Japan and Australia. "However," she contends, "the job of ballet mistress is too much for one person . . . It can be most unrewarding unless the final results justify the amount of work put into the preparation of a ballet."

When she found that her work was taking all of her time and energies, she decided to call a halt, but only after much deliberation. "One must live, too. All work and no play makes a dull ballet mistress."

Although she is no longer officially connected with NYCB, she remains on call. Soon after her resignation, time came

to stage *Nutcracker* again. Vida arrived pronto to take charge, then immediately proceeded at Mr. B's request to France to set *Gounod Symphony* for the Paris Opera. Upon her return home, her services were sought by the Dallas Civic Ballet, where she was engaged to choreograph a ballet to Stravinksy's *Pulchinella Suite*. Last year, she spent two months at La Scala, Milan, teaching that much improved Italian ballet company both *Symphony in C* and *Serenade*. And, just before embarking for Europe this past February, she staged Balanchine's *Pas de Dix* for the Robert Joffrey Co.

In just the past few months she has taught *Four Temperaments* and *Serenade* to the Netherlands Ballet in The Hague, Holland, and *Symphony in C* and *Four Temperaments* to the Royal Swedish Ballet. She is right now teaching *Symphony in C* and *Swan Lake* to the San Francisco Ballet.

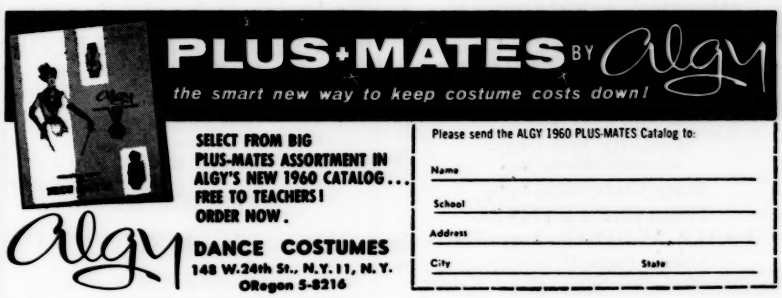
Through all these many years of ballet dancing, teaching and staging, Vida Brown has somehow managed to retain her high artistic standards, her unfaltering awareness not only of the accuracy of each dancer's feet and arms, but of the correct approach and style required by whatever ballet is being performed.

Ballet companies throughout the world continue to contact George Balanchine, urging him to come and stage his ballets for them. But Mr. B's personal life and artistic activities in New York take up his full time. Much as he would like to comply with most of these requests, he, personally, is not always able to do so. But he has an attractive alternative, a ready, willing, and very able travelling ballet mistress to send in his place.

Now that the U. S. State Department has stepped in and is encouraging international cultural exchange, the prospects for the future appear unlimited. Should Vida Brown turn up in Central Asia with the score for *Serenade* under her arm, no one will be surprised.

While Balanchine ballets remain her specialty, Vida's varied talents do not end there. Her rare qualities, extensive training and experience make her a treasure worthy of our highest regard.

From her point of view, steadfast and enthusiastic, she says: "You can't imagine the joy in watching a ballet come to life. First, when it is new to the dancers, it is looked upon somewhat askance. Then, gradually, it develops into a living thing that gives enjoyment not only to audiences, but to the dancers as well." *THE END*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RECORDS FOR TEACHING

BY GERTRUDE HALLENBECK

At a time when most any dancing teacher would welcome a trip anywhere—away from the rushed final weeks of the season—Statler Records extends an exciting invitation to take a round-trip journey on their first 12" LP (SLP 1001) "DANCING AROUND THE WORLD." There are only short stopovers in six countries — but the color, gaiety and background of these foreign lands will provide enough inspiring ideas to carry through many classes with children of all ages.

Pack your bags, don your latest Parisian creation and take your dancing shoes, for it's "All Aboard for Paris" for the first lap of our trip! On "A" side all of the highlights of Paris in Springtime are made to sound "trés jolie" in the catchy lyrics which point out the can-can dancers, the artists, the ballet dancers and the side-walk cafés. Following the chorus of lyrics is one chorus of instrumental arrangement in 4/4 rhythm which could be used for ballet or character—and the idea of using all of the colorful cast mentioned in an "on the boulevard" number might be the way to depict the flavor of France.

The next stop-over is on the shores of "Sunny Italy" where we find the native children doing a gay, rollicking tarantella —only this time a slightly slower adaptation in 4/4 tempo rather than the standard 6/8 rhythm. With the authentic tempo of the tarantella always so difficult for the younger students, this is a very useful version of the charming folk dance.

A travel agent might have planned our itinerary in a less zig-zag fashion, but we have time to visit only six countries, and these six were chosen for their variety of styles. With but just the time it takes to go from the second to the third band on the record, we find ourselves in the "Land of Erin" where the shamrocks grow and the Shannon flows. Melodies that are familiar are always good to use for beginning and intermediate students, and surely an adaptation of the "Kerry Dance" is one that soon sets anyone's feet a flying! A short tap or ballet number could be arranged based on the Irish Jig movements, or the definite 2/4 beat could be used for a true character dance.

Our longest stay is in the "Valley of the Nile" — where the splendor of the exotic dancers leaves us spellbound. Here

in the land of pyramids, desert oases, and camel caravans, we learn the graceful hand gestures and soft swaying arm movements that are so important a part of the Egyptian dance. Taken from Luigini's *Ballet Egyptien*, the 3/4 rhythm is one that many teachers will recognize as a standard character selection.

We arrive in "Old Mexico" just in time for Fiesta, and before we know it one of those friendly shop-keepers has sold us a Mexican Hat! No one can resist the gay strains of the "Mexican Hat Dance"—especially when it is played in moderate 3/4 tempo that all ages can enjoy dancing to—so whether you prefer your Mexican scene in ballet, or in tap, or in character, you have another delightful standard to set a routine to—and one that is bound to rate an "*olé*" from the audience!

We all say that there's no place like home, and what better place to call home than America! We are met on our return from our "Dancing Around the World" tour by a representation of our Army and Navy doing a precision military routine in 4/4 stop time. The melody of "America, We All Love You" is so catchy that many teachers might want to incorporate it into a grand finale, using a number on point with effective formations done in red, white, and blue.

The choice of using "A" side with an introduction, one chorus of lyrics and one chorus of instrumental for each song, or the "B" side with an introduction and two choruses of instrumental of the same songs that are on "A" side, certainly gives the teacher a free hand in arranging her material. The entire LP runs approximately twenty minutes and is a wonderful way to help your students become better acquainted with their neighbors in foreign lands while they are learning interesting educational dance.

May is the month that many schools are making plans to finish their regular season, but it is also the time that your favorite record companies are busy recording your next season's needs—therefore, no new releases have been announced these past few weeks. The next three months should bring us many exciting new recordings. Each season gives us more inspiring recordings to teach with, and each and every company strives to surpass itself in fine selections, superior quality, and unsurpassed service—so let's be patient until next month when the many companies proudly announce their brand new additions to an already wonderful family of teaching records.

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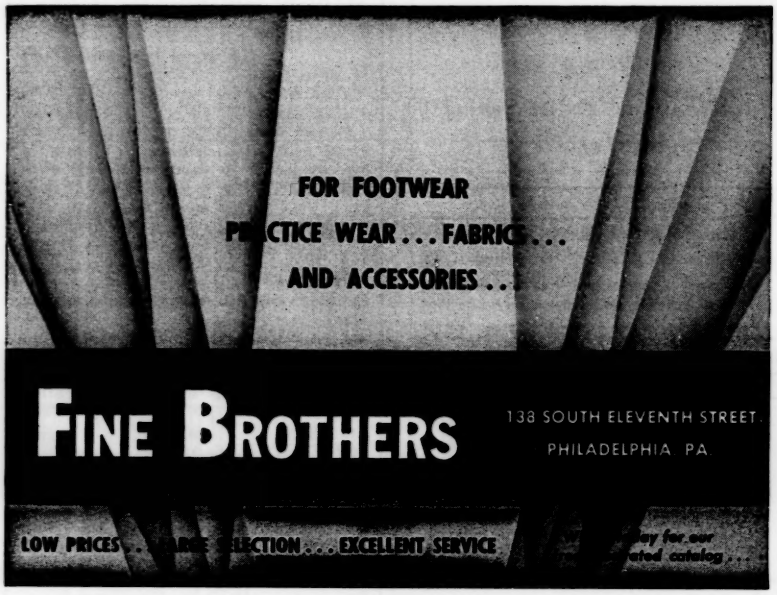

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TAP SERIES

ABOUT PERFORMANCE

BY PAUL DRAPER

(continued)

Last month we were discussing the dancer's relationship to an audience and how one started to form it. We examined the theatre, the lobby and the seats, and set the problems of determining what sort of character these had. It may sound odd to discuss the character of a theatre, but I am sure you are familiar with the phrases a "warm theatre" and a "cold theatre." These attributes are not made from thin air. They derive from the shape, color and layout of the theatre, from its style of architecture and furnishings. It is up to you to consider these things and realize what effect these will have on the mood of the audience.

If you can also find out something about the audience, you should do so. Is it a dance audience? Are you part of a show which has relatively little to do with dancing? Is it a benefit? A matinee? Is the audience assembled on a weekday or a Sunday? All these things constitute data from which you must draw conclusions. An electronic brain would be helpful, but more expensive than the average dancer can afford. Feed the data into your own brain and arrive at some decision about whether the audience will be happy or sad, elated or despondent, high or low. Relate this decision to your *intent* towards the audience, which we discussed last month, and then decide how you are going to walk out on that stage, or dance out, or be found on stage in a set pose.

Once the curtain is up you don't have another chance to *begin* whatever it is you are going to do. The initial contact cannot be recreated. You can develop your relationship, you can lead it along many different paths, but you can neither undo nor change that first magic moment.

At this initial meeting, the audience and the dancer will both form an opinion of each other. It is not necessarily irrevocable, but it does form a basis for whatever happens between the two of you from then on. Anyone who has ever been on stage knows that long before an audience expresses its feelings by applause, you, the performer, have an idea as to whether they are a "good" or a "bad" audience. I put those words in quotes because they have very special meanings to a performer, not all like their real meanings. What

is meant when a performer says the audience is "good" is that the audience likes him; if it doesn't, it is called "bad."

You may be liked by the audience for many reasons that aren't directly associated with your dancing. They may like the color of your hair, or your costume, or the way the music you dance to is being played. It is important to try to find out just what it may be, besides your performance, that excites an audience. You may also be disliked for similar reasons, and then it is even more important to find out what they are. The better you dance or sing or act, the less do relatively extraneous matters intrude, but no matter how fine an artist you are there will always exist an appraisal of you as a person apart from your performance.

Consider taking a bow, for example. Do you remain in the character of your dance? Do you become effusive in your humility or stern in your scorn? Just what do you feel when the dance is finished and a mark of momentary success or failure reaches your ears? And how do you express what you feel? I can point out the facts to be considered, but you must supply your own answers, and recognize how they affect your audiences.

Consider that no two performances are ever exactly the same. Not just technically, but in feeling as well. Some are up, some are down. What throws you into the mood of a wonderful performance? What makes you listless? Keep thinking about this until you have arrived at some sort of answer and then try to take advantage of what you find out. Don't be satisfied with "I don't know what it was—I just didn't feel right."

If an audience likes you and appears to be ready to accept anything you do, then make a special effort to be technically perfect. Dance as well as you possibly can, and resist the impulse to rest on the laurels of your personality. If they seem to dislike you, then concentrate on finding out why and showing a part of yourself that they will like.

Think about all these things, and form a definite conscious framework of your relationship to an audience.

There are those rare and wondrous instances in which your intent toward the audience, your relationship with them, and the dance you do are all so beautifully interwoven that there is no separation between them. In this case you will have gone through everything we have discussed, you will have nothing to worry about. You'll be dancing like an angel.

THE END

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•

Apologies to the BANFF SCHOOL of Fine Arts. We mentioned last month that campers would work on the arts related to the theatre. Although this was the origin thirty years ago, the program has expanded to a point where it now embraces the entire field of fine arts.

•

GREAT LAKES CAMP, known as the Dance-Centered Camp, in Fairview, Pa., is an outgrowth of Marge and Jim Long's School of the Dance. The ten-day period from August 7 to 17 includes the usual varied camp activities, but concentrates on dance. Boys and girls may take as many dance classes as desired. Ballet, tap, modern and ballroom dance, as well as music appreciation, fencing, acrobatics and physical training, are included in the program.

•

If Dance Magazine readers did not have an extended, good holiday season, it most certainly was not LIL HOFFERT's fault! Who is to say when "Season's Greetings" should end? Shouldn't every season be a joyous one? Why must we limit it to one month? Be that as it may, the Chicago Theatrical Shoe Co. ad from December through March extended season's greetings. Since Lil was busy supplying her customers' dance needs, and then away for a much needed rest, the responsibility for this gracious gesture lies squarely on the shoulders of yours truly. Excuses? We have none. Season's Greetings to all.

•

PEGGY VAN PRAAGH has been released for this summer by the directors of the Carmel Ballet Summer School to accept an offer to be Artistic Director of the Melbourne Ballet Co. She definitely will be with the School next summer.

•

PERRY-MANSFIELD SCHOOL of the Theatre and Dance at Steamboat Springs, Colo., offers a concentrated course in dance and acting. Harriette Ann Gray will teach dramatic dance and jazz; Mary Clare Sale, ballet. The theatre festival in the Julie Harris Theatre is a regular feature of the summer. Camp season runs from July through August.

(More Next Month)

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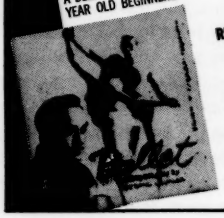

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(Continued from Page 6)

next season. A TV series, to begin in Mar., was to present ballets, costumes, etc., with a panel of critics.

Georgian State Dancers' San Francisco engagements May 2 & 3 and Berkeley May 4 were off and then on again. Paul Spier & Jack Presents, local mgrs., pulled out when the musicians' union required employment of 20 local musician "standbys" for SF & 16 for Berkeley with Spier saying, "We'd lose our leotards." Nat'l mgr. Sol Hurok said he "would abide by local union rules." Moss & Hayman took over Bay Area perfs. for the scheduled dates, according to John Moss of Los Angeles . . . Creative dance classes, dir. (former **Minneapolis Modern Dance Center** dir.) **Ruth Hatfield,** opened in Mar. and meet twice a week at Live Oak Community Center, sponsored by Berkeley Recreation & Parks Dept. At the Center May 17 will be a dance festival . . . **Andree Young's Younghaven Studio** presented children in a "program of dance dramas," choreography based on the children's ideas, Mar. 7 at SF Nourse Aud.; music by Don Ross & Miss Young . . . **May O'Donnell & Co.** again conduct dance workshops at U. of Calif. June 30-July 21 and give concerts on July 22 & 23 . . . **Ruth Beckford & Co.** showed "Tools for Expression through Movement" in Carmel Feb. 19 on U. of Calif. Extension's "Contemporary Man & His Arts" program . . . Spencer Barefoot mgt. presented a Flamenco eve. at Alcazar Theatre Mar. 13, starring **Loreta Garcia.**

San Francisco Contemporary Dancers observed their 6th anniversary Mar. 24-26 with an all-Stravinsky program, including 1st perfs. of "Rite of Spring" & "Ebony Concerto," plus "Puppet Show for People."

Joan Mathis, Nancy Charles, Kirk Michaels, Anne Ledin, Catriana Buller, Diana Russell & Norma Leistiko featured. Next perfs.: June 2-4 "Dark Legends," "Fire Sermon," "Concerto Grosso" & "Night is a Sorceress;" July 21-23, premiere of the 1½-hour "Three Sisters" & "Tree of Night." Sept. 29-Oct. 1, "Les Chants de Maldoror;" (described as "a controversial experiment in total theatre"). Jan. 19-21, 26-28, co. undertakes an ambitious offering in "House of Thebes," a 6-hour trilogy, based on Sophocles, occupying 3 eves. with score combining speech, song & musique concrete, with 1 massive stage setting for all 3 parts.

The **S.F. Contemporary Dancers Foundation** has filed an affidavit with the State Board of Education that it owns not less than $50,000 worth of real of personal property or both, for purposes of education. Your correspondent was told at the dept. that this permits the Contemporary Dancers School, under the law, to confer degrees of Bachelor of Dance, and Certificates of Completion. From a release issued by the Foundation, the school is going ahead with a college degree program starting Oct. 17. **J. Marks,** Pres., and **Dean Roger Ferraglio** announced a 4-year curriculum, "still formative," including 80 units of laboratory and lecture courses directly related to dance and 40 units of "a specialized form of academic training." Courses will include dance esthetics and history, dance literature, dance stagecraft, history of dance forms in music, survey of dance notation and studies in form and space. Thesis or dance composition is required in the final semester.

Newly formed **Oakland Civic Ballet,** headed by **Raoul Pause,** plans a summer concert series in Hayward, Oakland, Pittsburg (Cal.) & Berkeley, including operettas at Oakland & SF. Pause is choreographing "Boutique Fantasque" to be performed May 20 at Berkeley Community Theatre with the Young People's Symph., under Kiwanis auspices. Co. has new headquarters at 3300 Lakeshore Ave:, Oakland, with over 5,000 square feet of studio & rehearsal space. Pause will be assisted by **Marc Wilde & Kyra Nijinsky** in training some 30 dancers . . . **Ann Halprin** now has a 2-story indoor 30x40 foot studio adjoining the outdoor dance deck at Kentfield. **Dancers Workshop** has 3 Sat. classes taught by **Sandra Peizer, A. A. Leath, & Miss Halprin.** Workshop group gave an Apr. 22 concert at U. of Calif. with **John Graham, Hetty Mitchell,** Leath & Miss Halprin. Intensive study sessions at the Workshop will be held in Aug.

Richmond, Calif., Civic Ballet, dir. **Eileen Kehoe,** gave annual perf. at Richmond Memorial Aud. with Richmond Symph. Mar. 19, offering: "Swan Lake," "Nutcracker" divertissements & "The Sleeping Beauty" prologue, with **Karen Parsons & Robert Gladstein** leading 60 dancers, aged 6-18. Elks Club co-sponsored perf. with musicians' union . . . **Shivaram** & students at Amer. Academy of Asian Studies, SF, are giving "Matya" every 4th Sat. with commentary by Louise Lightfoot. Shivaram is conducting a class in Berkeley . . . **Judy Job** of **Peters Wright Creative Dance** gave a program of dances & class for patients at Napa Mental Health Hospital (in cooperation with Mental Health Assn. of SF & Fashion Therapy group). Attendants reported the 100% participation by patients unusual, and it was their 1st dance entertainment.

Ballet Celeste presented **Bolshoi Ballet** color film of "Stone Flower" Mar. 19 in SF, also a preview of **Royal Danish Ballet's** "Ballet Girl," as a co. benefit . . . **La Mariquita** appeared in "Flamenco Story" at Pan American League, San Mateo, Mar. 25 in a benefit for scholarships for Latin American students in USA universities . . . **Welland Lathrop Dance School** had 2 master classes with **Charles Weidman** Mar. 17 & 18.

CLIFFORD GESSLER

HOLLYWOOD AND LAS VEGAS

The settlement of the SAG strike has returned the 25 dancers at 20th Century Fox to their pictures, "Let's Make Love" & "High Time." The **Fred Astaire-Debbie Reynolds** "The Pleasure of His Company" at Paramount has been postponed until Nov. **Jerome Robbins** & asst., **Howard Jeffries,** are interviewing young dancers for "West Side Story." Warner's plans "High Button Shoes" for later this year . . . **Jack Donahue** directed the recent Mickey Rooney CBS-TV special with choreography by **Hamil Petroff** & dancers, **Bert May, Sacha Goudovich, Herman Boden, Cass Jaeger, Gary Menteer, Frank Radcliffe & Ernie Preston** . . . **Mel Timmons** choreographed the recent prod. of "The Most Happy Fella" at El Capitan Theatre.

Kelly Nicholson & Aloka Corallis are seen in "Murderama," comedy dance satire at Club Renaissance . . . Congratulations to proud parents, **Joy & Sonny Howe,** for a baby boy, Kevin Charles . . . During the SAG strike **Miriam Nelson** staged a TV commercial with **Fred Hansen, Michele Barton, Joyce Horn, Jimmy Elsegood, Marie Roe, Roy Dameron** and **Carole & Buddy Bryan** . . . **Sonja Shaw** is in Europe staging the Marlene Dietrich show, to be seen in Dallas & San Francisco . . . **Tommy Mahoney** is in St. Louis choreographing new no's for "Ice Capades." He has choreographed a new show for Disneyland's Diamond Horseshoe and starts on Disney's "Absent Minded Professor" mid-May . . . East met West when Tom Hansen sent for NY dancers **Bill Bradley, Claire Gunderman & Johnny Harmon** and Hollywood's **Currie Pederson, Gretchen Hauser & Leona Irwin** to meet at Miami's Hotel Fontainebleau for work in the Frank Sinatra Show, to be seen May 12. Featured in this big show are Hansen & Miss Irwin—also, Elvis Presley . . . **Jack Regas** took his dancers to Marineland, a So. Calif. tourist attraction, for taping of the new Sunday Chevie replacement show . . . **John Butler,** assisted by **Alex Plasschaut,** staged NBC-TV's Pontiac Show.

Miriam Nelson stages the big SHARE, a charity orgn. show at Moulin Rouge May 13. **Juliet Prowse** dances Tom Hansen's "Come Dance With Me Cha Cha," coming on a Frank Sinatra TV show, with Currie Pederson, **Gary Menteer, Eddie Weston & Don Crawford** . . . **Lee Scott** will choreograph summer shows at Fullerton (LA suburb) . . . **Alex Romero** is on location in Acapulco with the "Pepe" film co., starring **Shirley Jones, Dan Dailey & Michael Callan.** At the Columbia Studios on the same picture are **Gene Loring** & asst. **Bruce Hoy,** creating special choreography for **Shirley Jones, Matt Mattox & Callan. Lisa Boughers** is dance-in for Miss Jones.

LAS VEGAS: **Joyce Roberts** stars in **Donn Arden's** "Bringing Up Baby." This Desert Inn show will run several months . . . The new Dunes show, "La Parisienne," direct from France, got off to a rugged start. This strenuous show (not "strenuous" from the dancing but the costume changes) is losing many performers (most of whom are Americans who were flown to Paris to rehearse and returned to Las Vegas with the Paris label). Miriam Nelson & **Hermes Pan,** assisted by **Gino Malerba,** have been called in to restage some no's. **Ian Bruce, Bob Bush, Chris Brown, Roy Palmer & Bruce Stole** represent Hollywood in this Paris creation . . . **Marie Bryant & Barry Ashton** have choreographed the Pearl Bailey show at the Flamingo . . . **Rene De Haven** choreographer for Moro-Landis Prods., has staged a big prod. no. saluting The American Girl at the Sahara.

ROY CLARK

SOUTHERN CALIFORNIA NOTES

Charles Weidman cut a wider than usual swath in his Mar.-Apr. circuit of So. Calif. schools & studios. Teachers presenting him were: **Helen Knight** of Pasadena, where he staged his "City Streets;" **Adele Tingey & Peggy Wardlow,** who invited Pasadena Playhouse students; **Betty Walker**

(Continued on Page 81)

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(Continued from Page 79)

of Inglewood; **Gerry Stettler**; **Mary Wille**; **Mary Bryan**; **Juanita Cable** of Hawthorne HS, where he staged "Lynchtown;" **Al Ruiz** of Long Beach **Dance-Drama Center**. He spoke to 80 Compton students, also John Dougherty's UCLA Ballet History class. May 6 Weidman gives "Lynchtown" at Leuzinger HS, Lawndale . . . **David Lichine's** pupil, **Mary Gelder**, was the girl in the closeup in the telecast of **American Ballet Theatre's** "Graduation Ball." Lichine also spoke to the UCLA Ballet History class . . . **Eugene Loring** put his attractive co. through its paces in 2 repeat perfs. of "Dance is a Language" at UCLA Royce Hall.

Commedia dell'Arte's staging of Piccolo Teatro di Milano's "Servant of Two Masters" made the perf. almost a balletic event. Attack, timing, solo & ensemble movement by a handsome co. were a joy . . . **Wilson Morelli's Ballet 60** (2nd **De Rae School** presentation this year) was another success for this hard working teacher-choreographer. Drawing card was Morelli's appearance in his new "El Amor Brujo." Though underlighted, as was the opening "Poeme Classique," 'Brujo' provided a shining perf. in **Renee Dunia's** Ghost, which was the surprise highlight of the eve. Miss Dunia dances with balance, precision, strength & sureness on pointe. **Bob Bruce** gave the role of the Fortune Teller strength; **Toni Ebell** was attractive as the young maiden; **Charlotte Mitzenmacher** was most spirited gypsy. **Bruce & Toni Rene** were witty & biting in a comedy jazz version of the Pierrot-Columbine theme. "Etudé," (danced by **Kathy Potts, Karen Shanley** & Miss Ebell) continues as the most attractive Morelli work to date.

West Coast debut of the **Hadar Quartet** at UCLA's Royce Hall, impressed LA's audience with the artistry of **Hava Kohav & Avraham Elber**. Both have absorbed the best from their **Martha Graham** training, yet they maintain the Israeli essence of their work. Miss Kohav's "Rite" seemed to transform Royce Hall into a Biblical temple. Her virtuoso perf. of the work was highly memorable . . . **Carl Whitmer & Robert Regger** choreographed 4 perfs. of So. Bay Civic's "Girl Crazy." Whitmer's treatment of "I Got Rhythm," "Biding My Time" & "Treat Me Rough" provided spritely additions to dance & stage movement . . . **Johnny Frayer** is dance captain of the long-running "Most Happy Fella" at El Capitan. Dancers: **Debra Adasha, Yvonne Adrian, Edmund De Navarro, Eileen Diamond, Randy Doran, Ralph Fisher, Tom Hillary, Ernest Knowles, Dana & Randa Whittiker, George Willis & Frayer.**

May events in the area: May 2: **Gloria Newman & Co.** give a modern dance demonstration at LA State Coll; 13: U. of So. Calif. modern dance concert; 19: original revue, choreographed by **Joan Tewkesbury**, at USC Stop Gap Theatre; 21: **Ballet la Jeunesse** performs at Wilshire-Ebell, LA.

JOHN DOUGHERTY

WASHINGTON AREA NEWS

Gioccanda Filippini & Raul Roger of the **Civic Ballet of Wash.** left for a season with the **State Ballet of Argentina** . . . **Washington Contemporary Dance Foundation, Inc.** sponsors its 1st concert of local artists with choreography by **Mary Craighill & Louis Tupler** May 21 at Roosevelt Aud. Dancers: **Gay Cheney, Kathleen Guertin, Sally Hechtman, Roy Gean, Eva & Ken Stunkel, Beverly Giss, Linda Lewis, Berdeln Graighill, Martin Overholt** & the choreographers . . . May 6 & 7 at Roosevelt Aud. is the **Annual Folk Festival**, sponsored by the DC Recreation Dept. & **Wash. Folk Dance Group**, dir. **Dave Rosenberg**. Rosenberg will teach at **UCLA Summer Folk Dance Workshop**, Santa Barbara, Calif., Aug. 21-27 . . . On May 21, students of **Hedi Pope** will give workshop perfs. at her Alexandria studio.

Georgian State Dancers perform in Wash. May 24-26 . . . **Howard U. Dance Club**, dir. **Ethel Butler**, appears in annual Festival Concert May 20 in choreography by Miss Butler & Howard U. students. Group danced Mar. 13 at USO and at a White House conference Mar. 29. **Virginia Freeman & Miriam Rosen** teach composition & technique at the Butler studio in June . . . **Evelyn Davis** presented a "Strictly Fun" concert, accompanied by Madelyn Sheppard at E.D. Dance Playhouse Apr. 23 & 24 . . . Members of **Erika Thimey's Dance Theatre** returned from a very successful Mar. tour in time to participate in Washington's annual Choreographer's Festival Apr. 8-9. The dancers appeared at Miner Teacher's Coll., Wash., for a Mar. 22 benefit perf., sponsored by Howard U. faculty wives.

VIRGINIA FREEMAN WEIL

DALLAS NEWS

Kay Wilcoxon, student of the **Edith James School** and recipient of last year's **Alexandra Danilova** Scholarship, signed with the **NYC Ballet**, after a year of study in NYC . . . **Nikita Talin** has been dividing his time between Dallas & El Paso for the past month to recreate his "Sylvia" for the El Paso Symphony's Arts Festival Apr. 23-24. Lead dancers are **Irina Borowska & Alan Howard** of **Ballet Russe de Monte Carlo**. In exchange, **Ingebord Heuser**, dir. El Paso's **Texas Western Ballet**, taught at Talin's Dallas studio . . . **Austin Civic Ballet Society** dir., **Barbara Carson**, had **Melissa Hayden & George Zoritch** as guest teachers for master classes at her studio during their Austin appearances. **Mia Slavenska** directed & danced in the **Ft. Worth Ballet Arts Assn.** Apr. 7 & 9 perfs. at Will Rogers Aud. Program: "Coppelia" act III, "Pas de Quatre," Black Swan pas de deux (danced by Miss Slavenska & guest **Victor Moreno**), "Chiaroscuron," "Grave," "Piquante" & "Tempo de Tarantella." Other guest artists were **Duncan Noble & Sally Seven** . . . Lead dancers in the Mar. 27 **Dallas Civic Ballet Society**-Dallas Symph. perf. at State Fair Music Hall: **Kathleen Hall, Jerry Bywaters, Hazel Rippe, Ann Etgen, Julie Rigler, Mercedes Rodriques, Duncan Noble, Kenneth Melville, Tom Adair & Robert Holloway**. Perf. had an audience of 3,000 . . . Choreographer-teacher **Nico Charisse** gave a master lesson at the **Buster Cooper School** Mar. 20.

LONDON DATELINES TONI BECK

Event of the month was **Kenneth MacMillan's** prod. of "Le Baiser de la Fee," at Covent Garden Apr. 12. 1st night audience gave it a mixed, though mostly favorable, reception, and press notices were equally mixed. MacMillan expressed this allegory of the artist in society in the purest of pure classic terms. Dramatically the ballet appears lacking in coherence, though this is anything but a dramatic work. Stravinsky's libretto reduces the Andersen fairy tale of "The Ice Maiden" to its barest essential of a fairy marking a child as her own and, when he is grown up, luring him away from the earthly love of his fiancee to be hers forever. In telling the story which parallels the life of the artist and his sacrifices for his vocation, MacMillan's devised choreography with an unusual lyricism together with passages of striking, yet completely unforced, invention. He was extremely successful in realizing the spirit of Stravinsky's music, with his own very personal variant of 19th century classical ballet. MacMillan particularly excelled in the creation of the 3 principal roles, exceptionally well danced by **Svetlana Beriosova, Lynn Seymour & Donald MacLeary.**

Another important Covent Garden event was Mar. 19 when the **Royal Ballet School** topped last year's ambitious and successful "Coppelia" with a complete "Swan Lake." Prod. was **Peggy Van Praagh's** last assignment before leaving to assume artistic dir. duties for Australia's **Borovansky Ballet.**

State visit to England by President & Mme. de Gaulle culminated in a Gala Perf. at the Royal Opera House. Covent Garden, sparkling with tiaras and decked with thousands of Cecil Beaton-arranged pink carnations looked so breathtaking that the spectacle on-stage hardly had a chance to compete. The Royal Box, with the Queen, Prince Phillip, the Queen Mother, Princess Margaret & the French visitors, provided continual distraction from a perf. which was almost as ill-chosen as it was well danced. Snippets of this ballet and that, with not much of anything, amounted to a program of little intrinsic worth. It was apparently chosen to demonstrate the debt ballet owes la belle France, but it gave a poor impression of British ballet. Most interesting item was the revival of **Ashton's** sumptuous chandelier-piece, "La Valse," the only ballet danced intact.

At the other end of the social scale from these entente cordiale junketings was the 2-wk. season in Croydon by **Norman Dixon's** new **Ballet Venture: 1960** co. A British co. appearing at a theatre-in-the-round was a "first," and perfs. attracted favorable attention. Dixon, an ex-principal dancer of **Ballet Rambert**, is a young choreographer in the Tudor tradition, first recognized through the **Sunday Ballet Club.** Co. of 12 dancers proved well trained and the season was presented with praiseworthy professionalism, but Dixon's ballets were insufficiently mature to sustain a complete repertoire. Co. ballet master, **Terry Gilbert**, was the only other choreographer, offering a modern pas de deux. Possibilities of ballet-in-the-round were not fully exploited by the group whose aspirations outran their achievements, but it was a brave try.

24 **Bolshoi** dancers, led by **Nina Timofeyeva, Georgi Farmanyants, Irina Tikhomirnova & Susanna Zvyaghina**, open at Albert Hall June 8 for 8 perfs. **Kirov Ballet Co.** from Leningrad opens a

Covent Garden season June '61. Appearances will be led by prima ballerina **Alla Sholest**, and will be an exchange for the Royal Ballet's expected, yet unannounced, Moscow season . . . Apr. 13 Granada TV produced the most ambitious ballet yet seen on British TV, when RB gave Ashton's "Cinderella," starring **Margot Fonteyn, Michael Somes & Alexander Grant.** Prod. was imaginatively done by ex-dancer **Mark Stuart** and, shown at a prime viewing hour, could well prove a landmark for British TV. CLIVE BARNES

NEWS FROM FRANCE

The **Paris Opera Comique** has added several new works to its repertoire. Mar. 11 **Claire Sombert & Youly Algaroff** performed "L'Emprise," a dramatic pas de deux, originally created in 1957 for the Enghien Festival by **Dirk Sanders.** Apr. 1 **Peter Van Dijk** danced his choreographic version of Balzac's novel "La Peau de Chagrin." This attractive and well constructed work was danced by the choreographer along with **Jacqueline Rayet, Ninon Lebertre & Michel Rayne.** It was very warmly received. The same eve. **Claude Bessy & Attilio Labis** repeated **William Dollar's** "The Combat" with marked success.

4th season of the Theatre des Nations, opening Mar. 15, was devoted to African groups. The **Nat'l Ensemble of the Ivory Coast,** formed by **G. Coffi-Gadeau,** appeared in a prod. organized by **Albert Bethel** and, fortunately, retained the spontaneity & simplicity of Ivory Coast rites & customs. Most interesting offerings were "Adjemele," performed by 7 dancers with jingling ankle bracelets; the appearance of the astonishing **Yacuba Bird Dancers** and the **Jugglers of Man.** Mar. 21 the **Nat'l Ensemble of Mali,** dir. **M. Sonnar-Senghor** offered amazingly good drummers. Apr. 2 the **Bayanihan Co.** represented the Philippines with charm, precision & virtuosity.

The singers & dancers of the Soviet Army made their debut Mar. 24 at the Sports Palace with marked success. In addition to the varied but always virile singing, 4 dancers displayed impressive precision & acrobatic gifts . . . **Janine Charrat** is working on a tragic ballet based on the Sophocles "Electra," in which she will perform with **Milenko Banovitch,** with electronic accompaniment by Henri Pousseur plus spoken text . . . **Roland Petit,** who has just returned from an Italian-German tour, is preparing a film of his ballets "Carmen," "La Croquese de Diamants" & "Cyrano de Bergerac."

MARIE-FRANCOISE CHRISTOUT

NEWS FROM GERMANY

Rolf Liebermann, manager of the Hamburg State Opera, has just announced his plans for 1960-61. Contracts have been signed for **Maria Fris & Rainer Kochermann** to be prima ballerina & premier danseur, with **Jacqueine Rayet & Peter Van Dijk** of the **Paris Opera Ballet** as guest stars. Van Dijk will also be responsible for some choreography, including Prokofiev's full-length "Romeo and Juliet," to have its Hamburg premiere next April. Most sensational, however, is the news that he has successfully lured **George Balanchine** to Hamburg for the Oct.'60 ballet premiere. This promises an all-Balanchine program—coached by **Vida Brown** and supervised during last rehearsals by Balanchine himself—probably including "Serenade," "Concerto Barocco," "Four Temperaments" & "Gounod Smphony." Liebermann hopes to continue on this top level for some seasons to come and has already arranged for substantial alterations in the set-up of the house's ballet co. for the '61-'62 season.

HORST KOEGLER

AUSTRALIAN NEWS

The **Borovansky Ballet** season, which ended in Sydney, showed a lack of homogeneous singleness of purpose. This it has in common with some of the other ballet co's of the world, probably due to non-gov't subsidy and pressures of commercial enterprise problems. When **Peggy Van Praagh** takes over, perhaps a sense of purpose will evolve. Outstanding among the season's assets is the emergence of 2 Australian dancers, **Garth Welch & Marilyn Jones,** who can be counted on to take their places with dignity among the world's fine classic dancers. In Welch's work there is taste and a princely bearing backed by a sure technical control.

Miss Jones showed glittering intensity in her heartless Queen of the Willis in "Giselle." As Odette in "Swan Lake" act II her own natural warmth and softness were motivated by a truth of emotional depth which was one of the big surprises of the season. It was so much closer to the essence of the ballet's intention than perfs. by many imported ballerinas or those of more crystallized technique that she reminded us of the innocent sincerity of the young **Margot Fonteyn's** early interpretation. Her sophisticated perf. in the new **Paul Grinwis** ballet, "Journey to the Moon," showed another facet of her self awareness and strong sense of theatre. It was a real pleasure. She has the beauty of fluid movement and "line" with a clean edge to pirouettes that are unusual for such fairly tall dancers. It is to be hoped that this 19-yr-old will have the careful guidance which alone will mean the difference between her becoming a true artist and not just an interesting dancer.

Kathleen Gorham set the critics back on their ears with brilliant pirouettes, fouettes, balance & overhead lifts a la Bolshoi in the Minkus "Don Quixote" pas de deux, choreographed by her husband, **Robert Pomie,** who partnered her with his own exciting brio. Their display of faultless pyrotechnics brought the house down. Miss Gorham's pertness and authority were perfectly suited to this showpiece . . . After "Swan Lake" act II & "Don Quixote" came the Grinwis ballet, "Eternal Lovers." It seemed a little dated as did "Beau Danube." **Dovanka Briegovic's** Juliette was rather pale. Earlier in the season her charm was undeniable as Princess Aurora, though her Rose Adagio needed more experience. Disappointment of the season was not seeing the much publicized and long awaited new **David Lichine** ballet, which was to be based on a Sydney scene, "King's Cross." No explanation was given for the cancellation. BETH DEAN

NEWS FROM DENMARK

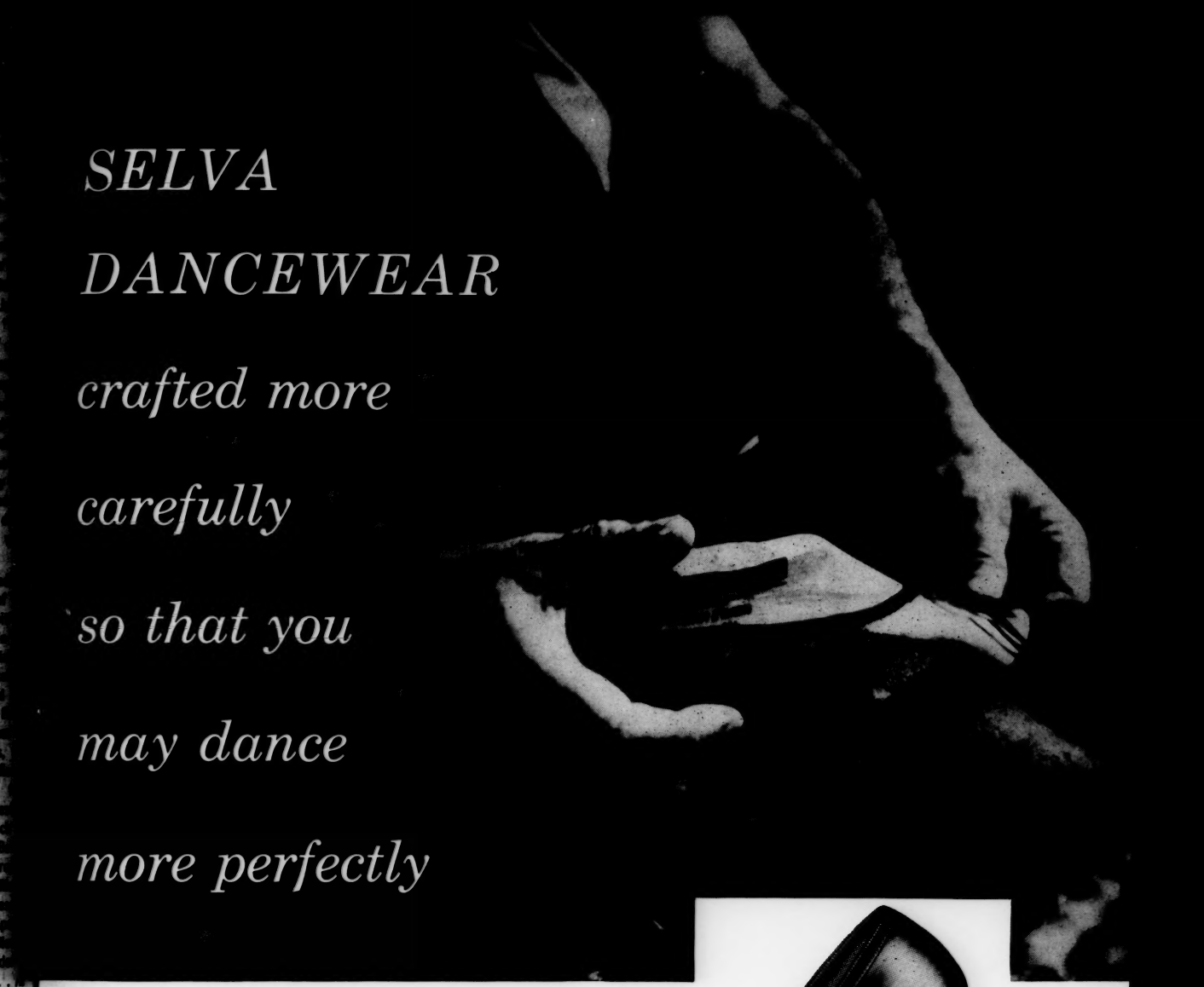
The **Danish Ballet & Music Festival,** [illegible] offers a rich program of opera & ballet, including 20 ballets, among which are all the [illegible] of the past season . . . **Royal Danish** opens its USA-Canada tour in San Francisco 12 with subsequent perfs. in 10 US cities, Toronto & Montreal from where the co. [illegible] for Denmark Oct. 25. Though not finalized, repertoire will include: several **Bournonville** [illegible] **Balanchine's** "Serenade," "Night Shadow," "Apollo;" **Ashton's** "Romeo and Juliet;" [illegible] **Petit's** "Carmen;" **Birgit Cullberg's** "Miss [illegible] & "The Moon Reindeer;" **Jerome Robbins'** [illegible] fare;" **David Lichine's** "Graduation Ball;" "Coppelia" . . . In her 1st attempt as choreographer, **Kirsten Ralov** scored a neat little success with "La Dame Aux Camelias." The famous love story was told in a very straightforward way, leaving nothing to the imagination. **Margrethe Schanne** was most convincing, but the role denied her the opportunity to display particular talent. **Flemming Flindt** as Armand excelled in technique if not in mime. Both [illegible] by Henrik Block & music by Jens Bjerre were adequate.

Birger Bartholin's "Skyggen" (The Shadow) after Andersen's poetically symbolic story of a poet and his shadow, emerged as an ambitious but not quite successful attempt at ballet in the grand style. The result was a curious mixture of inspiration & imitation in which the possibilities of the story were only halfway realized or expressed. Despite excellent perfs. by **Erik Schaufuss** as the shadow, **Henning Kronstam** as the poet & **Mona Vangsaa** as the princess, the work somehow did not come off, and the audience was clearly bewildered when the curtain fell. Sven Erik Tarp's music was highly suggestive of the special fairy tale atmosphere, while more than can be said of the decor . . . [illegible] chine's "Apollo" resumed its place in the repertoire Mar. 27, with **Kirsten Petersen, Niels Mollerup** & Kronstam repeating their successful interpretations of Calliope, Terpsichore & Apollo. Replacing the indisposed **Kirsten Simone,** [illegible] **Marie Ravn** as Polyhymnia gave fresh evidence of what a great asset she is to the co. . . . As part of an extensive tour of Scandinavia, the **Bolshoi Ballet** will probably visit Copenhagen in July or Aug. . . . **Jose Greco & Co.** open a 4-wk. season at Copenhagen's New Theatre July 16.

SVEN SORGENFREY

REPORT FROM MEXICO

The prod. of "Peliroja" ("Redhead"), starring **Virma Gonzalez,** lately of the night club circuit, has met general approval. Dances were staged by **Kevin Carlisle.** Next musical in the current trend of US imports is said to be "Brigadoon"... The **Polish State Co.** ("Slask") bounded all over the Auditorio Nacional. The reception was fine, but the sameness of all the folk groups seen in Mexico of late makes one long for a visit by the **Moiseiyev Co.** . . . After less than a year, **Horacio Flores Sanchez,** noted music & dance critic, has resigned as Dir. of the **Ballet de Bellas Artes.** The future of this co. is anyone's guess. JOHN FEALY



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